MUS. MS. 1511B: A HISTORICAL REVIEW OF A LUTE MANUSCRIPT IN THE HERWARTH COLLECTION AT THE BAVARIAN LIBRARY, MUNICH

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The purpose of this paper is to create a modern transcription/edition and an historical study of Munich Mus. Ms. 1511b thereby helping to define the social and pedagogical ramifications of lute repertoire from the mid-sixteenth-century. Because of the amateurish nature of the compositions, the conclusion of this study is that a member of the Herwarth family probably used the manuscript for learning purposes. Dance, grounds and other related forms found in the manuscript are discussed. Also included is an incipit concordance that can be used as a cross-reference for further research.

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INTRODUCTION

Recent research into lute repertoire has included several attempts to investigate the great amount of music contained in the Bavarian State Library. Arthur Ness, who in his dissertation listed detailed description of Ms. 266 as well as the compositions of Marco dall'Aquila and Melchior Newsidler, and the catalogue of early handwritten works contained in the collection by Marie Louise Martinez-Göllner, an American musicologist who worked in the Bavarian State Library, are a few of the researchers that have examined the vast lute literature in the collection.

The purpose of this study is to contribute to the knowledge surrounding lute manuscripts contained in the Bavarian State Library, specifically the Herwarth Collection, by examining one of the manuscripts, Ms. 1511b, and through this discussion, determine the reasons behind the compilation of pieces contained in this manuscript. Mus. Ms. 1511b has been chosen due to the lack of attention directed toward the manuscript in previous research, and to understand the reason such compositions were combined into one manuscript. The primary focus of this study is toward the edition of the manuscript located at the end of this paper, and to examine the impact of such music from a social and pedagogical standpoint. Mus. Ms. 1511b primarily contains dance music dating from the early to mid-sixteenth century, one of the most common genres of music for the lute from that period. Many of these dances, which were common during the middle of the sixteenth-century, use ground basses as their basis.

An assumption was made to the intrinsic value of Ms. 1511b as a manuscript of importance and has been conclusively disproved through analysis of the compositional technique employed. Included in this study is a list of contents including concordances as well as a brief discussion of a few pieces. A history of the man responsible for the collection, Hans Heinrich Herwarth, and several of the historical events surrounding the acquisition of the Herwarth collection are also included to help understand the history of this manuscript.

Hans Heinrich Herwarth and the Herwarth Collection

European cities were rapidly changing in the sixteenth century, and the city of Augsburg, in modern day Bavaria, was no exception. From the eighth century, Augsburg held the seat of a bishopric. This association with the Catholic Church presented a challenge when the Reformation began which only helped to widen the social gap between the prince-bishop and the increasingly independent populace that made up the city proper. The city itself had seen tremendous growth since the fifteenth-century, and was becoming a center of commerce, travel, and recreation for most of Europe. As a major European hub, musicians and patrons alike flocked to the area. The establishment of the Kapelle by Maximilian I, who employed such musicians as Henricus Isaac, Ludwig Senfl, and Paul Hofhaimer influenced this flood of musical activity.[1] By 1510, the list of musicians having visited or residing in the city expanded to include Sebastian

[1] Reinhard Strohm, "Isaac, Henricus," *The New Grove Dictionary of Music and Musicians,* ed. S. Sadie and J. Tyrell (London: Macmillan, 2001), v. 12, 576.

Virdung and Othmar Luscinius.[2] This atmosphere provided the perfect environment for the arts and those who supported them.

In mid-sixteenth century Augsburg, several families held most of the power and wealth. The most famous of these families was the Fugger family; wealthy merchants who helped promote musical awareness in Augsburg through the creation of musical libraries and collections of instruments. Their involvement in the musical environment of Augsburg included the commissioning of five new organs, contributions to the organists' salaries, and employment of musicians like Melchior Newsidler and Hans Leo Hassler.[3] The Fuggers' association with music influenced other families in and around Augsburg including the Herwarth family.

The Herwarth family was one of the oldest and most established families of Renaissance Augsburg. In fact, Arthur Ness, in his dissertation, mentions a reference to the familial line from 1275, when a member of the family won an election to the city council.[4] This election was the first of several family members' political involvement in the following centuries. These political activities helped facilitate extremely successful mercantile and financial businesses. By collaborating with the Hapsburg and Fugger families and their businesses, the Herwarths were able to establish themselves favorably at home and abroad. Through these connections, the Herwarths were eventually ennobled in 1548, and the inclusion of artworks and music further broadened the wealth of the

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[2] Ibid.
[3] Ibid.
[4] Arthur Ness, *The Herwarth Lute Manuscripts at the Bavarian State Library, Munich: A Bibliographical Study with Emphasis on the Works of Marco Dall'Aquilla and Melchior Newsidler* (Ph.D. dissertation, New York University, 1984), 62. See footnote.

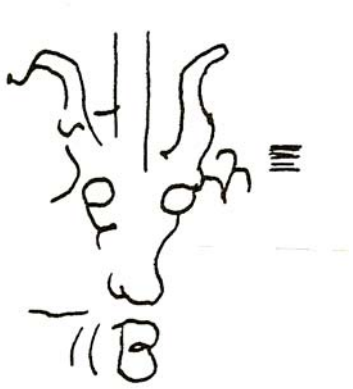
family.[5] The music amassed by the Herwarths was a conglomeration of works from those places that the family frequented in their many business travels, and reflected a great appreciation for the musical arts. Wilhelm II, Duke of Bavaria, purchased this collection in 1586 including the manuscripts in the ducal library.[6] The inclusion of this collection increased the library's holdings by 2066 volumes of literature, 440 sets of vocal ensemble part books, and fifty prints of instrumental works.[7] The lute manuscripts in the collection contain works by such composers as Joan Ambrosio Dalza, Antonio Rotta, and Giacomo Gorzanis[8] to name a few, and came from presses such as Attaingnant, Phalese, and Susato.[9] Though these manuscripts have not been fully studied, some of the lute manuscripts such as Mus. ms. 266 (which is the only known source for compositions by Marco dall'Aquila) have become especially important sources of lute music from this period.

[5] Adolf Layer, "Herwart, Johann Heinrich," *The New Grove Dictionary of Music and Musicians,* ed. S. Sadie and J. Tyrell (London: Macmillan, 2001), v. 11, 451.
[6] Ness, 1.
[7] Ibid., 2.
[8] Ibid., vi.
[9] Ibid., 2.

MUNICH MUS. MS. 1511b

Mus. Ms. 1511b consists of a title page, "*Lauten*: *Tabulatur*, [57. *Italienische Tanze und Tanzlieder*]*",* a table of contents, and twenty-five octavo folios of Italian lute tablature. The portion of this title in brackets can probably be attributed to Julius Joseph Maier,[10] the cataloguer of the Herwarth Collection in the late nineteenth century.[11] The manuscript's paper contains a watermark that Ness traced to be from c. 1532 and resembles a goat's head.[12]

Figure 1: Mus. Ms. 1511b Watermark



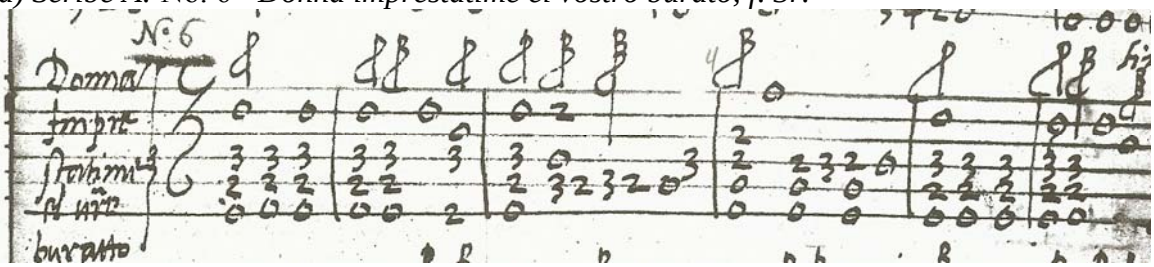
[10] Meier can also be attributed with numbering the individual pieces on their starting folios.
[11] Marie Louise Martinez-Göllner, "Die Augsburger Bibliothek Herwart und ihre Lautentabulaturen: Ein Musikbestand der Bayerischen Staatsbibliothek aus dem 16. Jahrhundert," *Fontes Artis Musicae* (1969), v. 16, 29-48.
[12] Ness, 110, 201.

As the title suggests, 1511b contains mainly Italian dances, some of which are variation sets. Regardless of the title and the manuscript's table of contents, there can beattributed fifty-eight tablature pieces. For the purposes of this study, and to keep with Meier's numbering, no. 39 has been divided into an "a" and "b" section.

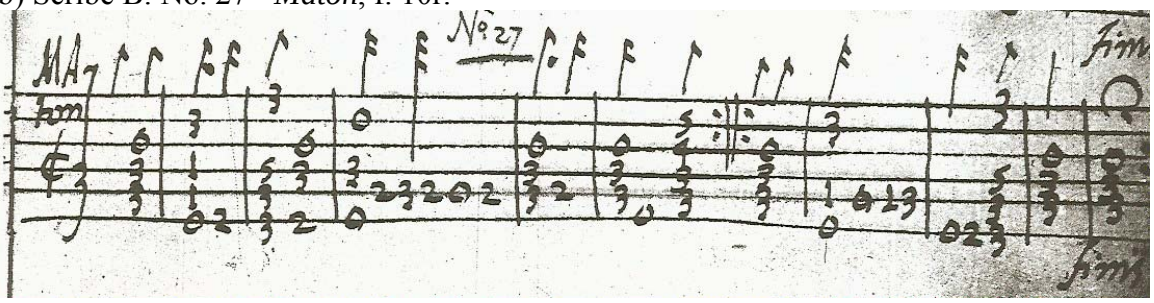
Two different scribes with slightly differing scribal styles, one consisting of florid rhythmic markings, and the other of straight rhythmic markings, compiled the manuscript. The figures below show the differences in rhythmic styles mentioned, and serve to introduce the form of tablature used in this manuscript.

Figure 2: Examples of rhythmic markings

a) Scribe A: No. 6 - *Donna imprestatime el vostro burato, f. 3r.*



b) Scribe B: No. 27 - *Maton*, f. 10r.



Identification of the scribes for 1511b is challenging. The examples for each scribe above demonstrate that there is little or no variance between the hands for numbers used to denote the finger placements. In fact, Ness goes so far as to attribute this manuscript to scribe "HB," but he does not account for the two separate styles of rhythmic notation.[13] If one examines only the numerical notations used in the tablature, one could conclude that there is only one scribe. The striking difference between the two styles of rhythmic markings, however, negates that conclusion. For the purpose of this study, the florid rhythmic markings are attributed to "Scribe A" (with 32 pieces) and the straight markings are from "Scribe B" (26 pieces).

Below is a table of contents containing the scribe of each of the pieces. Also contained in this table are the relative starting and ending pitches of each of the pieces. Each piece has been given a key center (and key signatures used in the transcriptions) that corresponds with the accidentals and cadences contained in the compositions. The ending pitch of each of the songs immediately follows this key. For example, the use of Dorian mode, as seen in no. 7 *El Marchese desalucio* (Figure 4), explains the key signature while accounting for the prevalent use of B naturals throughout the piece, which includes B and E flats.

Figure 3: Table of Scribes and Keys

Title:	Folia(s)	Key Center	Scribe A (Student)	Scribe B (Teacher)
1. Suspiri	1r-1v	C-C	X	
2. Vendo da Bologna	1v	C-C	X	

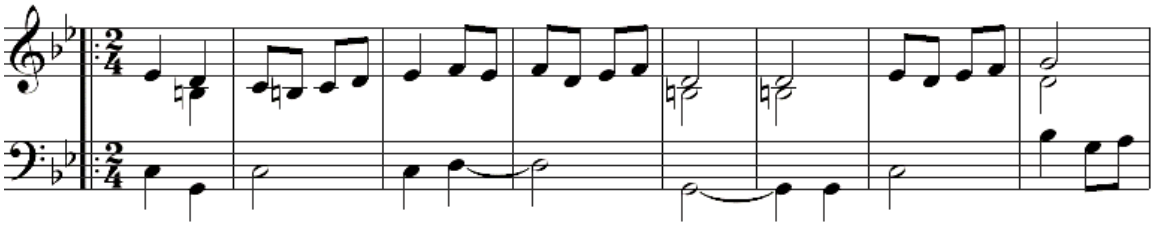
[13] Ness, p. 115. Curiously, Ness does not elaborate on the hand of scribe "HB", but instead focuses his attention on almost every other scribe who contributed to the Herwarth collection.

3. Munaro in Piua B.B.	2r	C-C	X	
4. Trodero	2v	Bb-C	X	
5. Passo e Meggio	3r	Bb-C		X
6. Donna imprestatime…	3r	C-C	X	
7. El Marchese desalucio	3v	Bb-C		X
8. La Monicella	3v	F-F		X
9. Franciosina	4r	Bb-G		X
10. Bernardon	4v-5r	F-?	X	
11. La Lonbarda	5r	F-F	X	
12. La bertonicha	5r	F-F	X	
13. La geometria	5v	F-F		X
14. Tantarrara chomartello	5v	F-F		X
15. El Bataino	6r	F-G		X
16. La castalda	6r	F-G		X
17. O dio che agio fatto…	6v	F-G		X
18. La torza	6v	Bb-Bb		X
19. La mantouanella	7r	F-F		X
20. La devota del cor mio	7r	F-F		X
21. El stendardo	7v	F-F		X
22. Bison	8r	F-F		X
23. La quentana	8v	F-F		X
24. Lodesana	9r	F-F		X
25. La Bressanina	9v-10r	C-G		X
26. Vechio della montagnia	10r	Bb-F		X
27. Maton	10r	Bb-F		X
28. La Man	10v	Bb-F		X
29. La conciera	11r	C-C		X
30. Ballo del Roi	11r	F-G		X
31. Tu anderai col bocchalon	11v	F-F	X	
32. Tiente alora	11v	C-C	X	
33. Non me la beccolare	12r	F-G	X	
34. Saltarello alla visentina	12v	F-F	X	
35. La chara cosa	12v	C-C	X	
36. Saltarello ala venitiana	13r	C-C	X	

37. Curaza	13r	C-C	X	
38. Saltarello ala ferraresa…	13r-14v	F-F	X	
39a. Ciareciane ala…	14v-15r	Eb-Eb		X
39b. El suo saltarello	15r-15v	Bb-Eb		X
40. La bataglia franciesa…	15v-16r	Bb-Eb		X
41. Bregantino	16v	C-C	X	
42. Le rotto el charro E per…	17r-17v	C-C	X	
43. Bernardo	17v	C-C	X	
44. Son quello duca	18r	C-C	X	
45. La barcha del mio amore	18v-19r*	C-C	X	
46. La Bressanina	19r	C-C	X	
47. El ballo de la torza	19v	C-C	X	
48. Monaro como se usa	20r	C-C	X	
49. La traditora in saltarello	20v-21r	Bb-G	X	
50. Saltarello de roi	21r-21v	C-C	X	
51. Lodessana B	21v-22r	C-D	X	
52. La cara cosa B.	22r	C-C	X	
53. Suspiri	22v-23r	Bb-C	X	
54. La rocha el fuso	23v	C-C	X	
55. La lavandara	24r	C-C	X	
56. Moretta	25r	Eb-F	X	
57. Totene Mamia	25v	Eb-F		X

*- The last measures of no. 45 appear after no. 46: *La Bressanina.*

Figure 4: *El Marchese desalucio*, 3v



DANCE FORMS OF THE SIXTEENTH CENTURY

The state of affairs of sixteenth-century European developments explains the contents of this manuscript, the popularity of dance among nobility, and the rise of commercial music publishing. Social demands in the fifteenth and sixteenth century created many opportunities for dance to spread rapidly among nobility. Within the nobility's homes, dance masters were treated with great respect. These individuals were responsible for the social image of their patrons and were required not only to perform dances, but also to control those social functions that involved any form of dance. These responsibilities included the writing of dance music, choreographing new dances (which rarely varied greatly from the original form on which they were based), and teaching these dances to patrons and their guests alike.[14]

The publishing of dance music in the sixteenth-century enabled this music to reach all corners of Europe. Of all the publications that circulated, those containing instrumental dance, some of the most popular forms of music from this time, took precedence. Because of these publications, cities such as Augsburg were even more likely to be exposed to dances that were prevalent in Venice and northern Italy. Therefore, the Italian titles of the compositions contained in 1511b are easily explained.

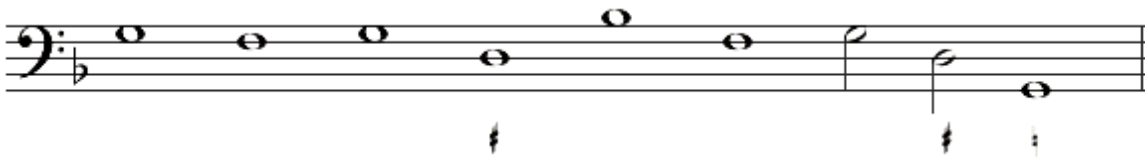
[14] Ingrid Brainard, "Dance: The Early Renaissance," *Grove Music Online* ed. L. Macy (Accessed 23 March 2007), <http://www.grovemusic.com>.

Ground-bass Forms

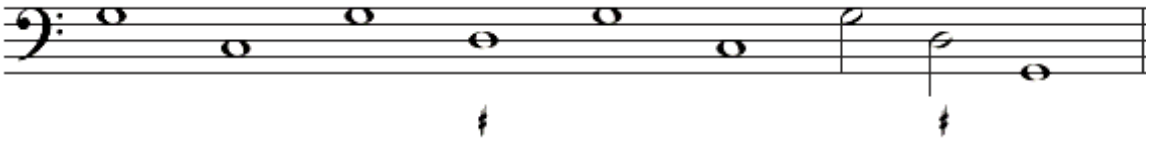
With the advent of the "ground bass,"[15] composers and performers alike were given the opportunity to associate popular forms of dance with particular grounds enhanced by an ornamental melody that would be often improvised.[16] While the boundaries were set as to what the most prominent notes of the melody would be, performers were allowed to embellish or invent new melodies as they saw fit. Given below are several examples of ground basses popular around the time that 1511b was compiled. Each of these examples is merely a template to which composers would construct their compositions.

Figure 5: Ground basses

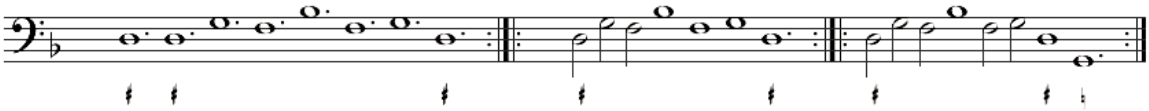
(a) Passamezzo antico



(b) *Passamezzo moderno*



(c) *La gamba*



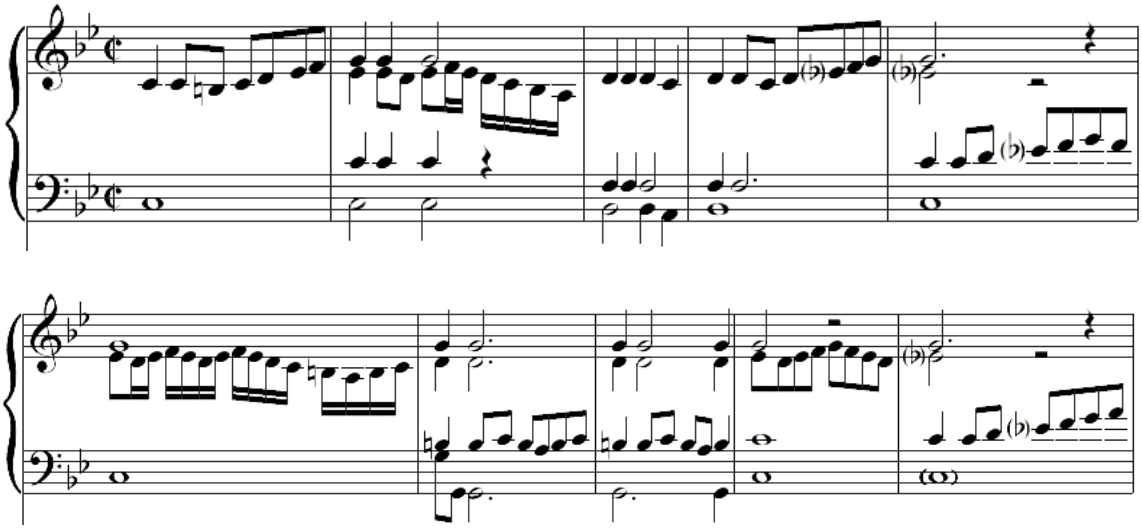
[15] "Ground bass" is often defined as a melodic bass accompanied by a standardized harmony that was usually located in the bass of a particular piece, was played many times in succession, and accompanied by a constant varying melody.

[16] Richard Hudson, "Ground," *Grove Music Online* ed. L. Macy (Accessed 12 April 2007), <http://www.grovemusic.com>.

Pavana, Pass'e mezzo, and Piva

The pavana, pass'e mezzo and piva were all choreographically similar dances, and were commonly found together in a type of dance suite *(*pavana/pass'e mezzo ⇒ saltarello ⇒ piva/spingardo*)*, with the pass'e mezzo interchangeable with the pavana. According to Brown's "Instrumental Music Printed before 1600," the first appearance of the pavana was in Dalza's *Intabolatura de lauto* from 1508.[17] Following this appearance, the title does not appear again until the 1520's and even then is not prevalent until the 1540s.[18] The passa mezzo below is a prime example of what a variation on a ground consists. Figure 5 displays the first several bars from the fifth piece in 1511b. In the bass line are the first three notes, covering two bars for each note, of Figure 4a, which continue through the next several bars and vary only slightly nearer the end of this piece (variance not shown).

Figure 6: No. 5 *Passo e Meggio*, 3r



[17] Howard M. Brown, *Instrumental Music Printed before 1600: A Bibliography.* (Cambridge, MA: Harvard University Press, 1967), 14-15, 540.
[18] Ibid., 540-41.

This example shows how elaborations of the melody line were created over held notes, while also demonstrating a complex compositional technique.

If one compares this Figure 6 with Figure 5a, the resemblance in the use of the bass notes with the ground of the passamezzo antico is easy to see. Moving in succession from the first note of the ground in Figure 5a to the second note, it is possible to follow the same progression from the first and second measures in Figure 6 to the third and fourth measures, which resolve in the fifth measure to the third note of the ground, etc.[19]

Saltarello and the Gagliarda

During the fifteenth century, the saltarello was considered among the most elegant dances of the *Basse danse* family in the Italian courts. In the early sixteenth-century, this dance was usually the middle dance of the dance suites *(*pavana/pass'e mezzo ⇒ saltarello ⇒ piva/Spingardo*)*, and did not diverge from this "afterdance"[20] classification, as the second of a pair of pieces, until the second quarter of the sixteenth century.[21] Saltarellos of the mid-sixteenth century were commonly dependent upon the melodic and harmonic material in the pavanas and passamezzos preceding them, often to the extent that they were considered little more than rhythmic variants of the dances they followed.[22] Although No. 39a and No. 39b are paired in this way, Ms. 1511b contains several so-called saltarellos that are not paired with any of the other pieces in the manuscript; some are even mislabeled. One such piece, *Saltarello ala ferraresa Col*

[19] Note that the example's ground has been transposed to the key of *C*.
[20] "Afterdance" is a dance that is meant to follow another composition and is a faster rendition of the previously performed composition.
[21] Meredith Ellis Little, "Saltarello," *The New Grove Dictionary of Music and Musicians* ed. S. Sadie and J. Tyrrell (London: Macmillan, 2001), v. 22, 177.
[22] Ibid.

contra Basso per ottava col Tenor, is taken directly from Dalza's *Intabolatura,* where it is titled *Spingardo*.[23]

Figure 7: *Saltarello ala ferraresa Col contra Basso per ottava col Tenor*, 1511b, 13r-14v

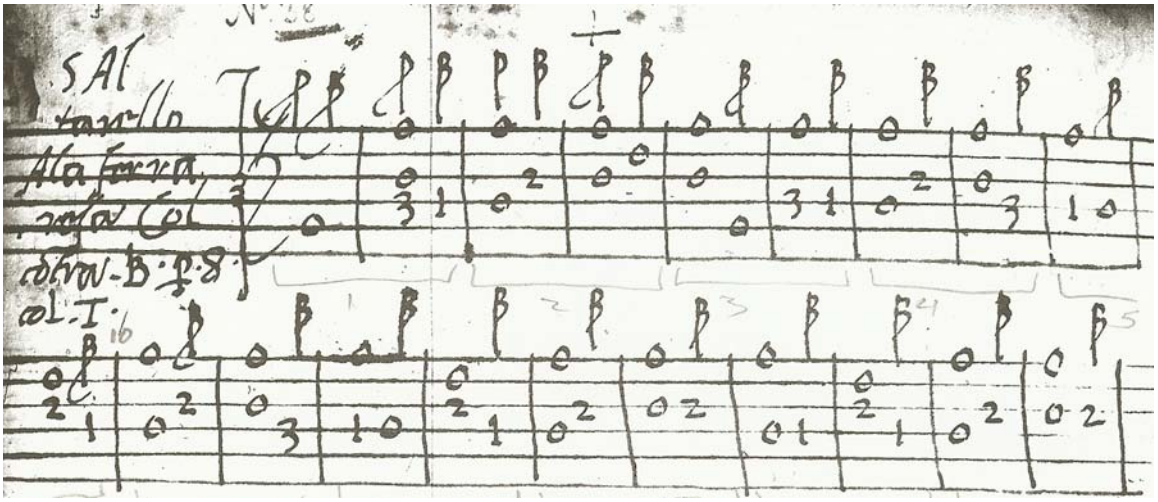
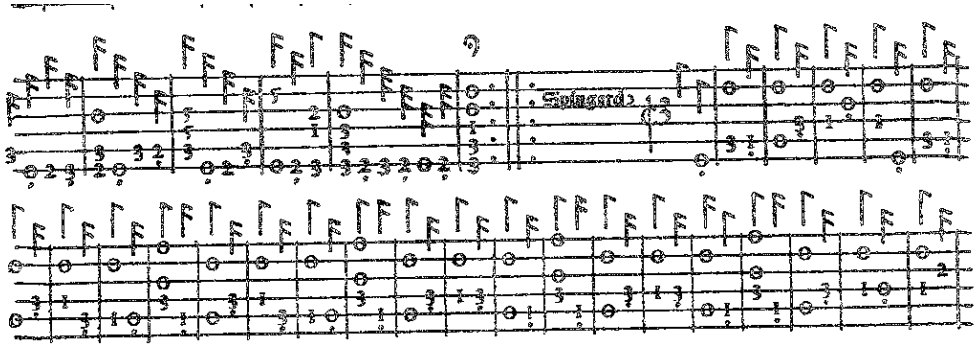


Figure 8: *Spingardo*, Dalza's *Intabolatura*, 31v

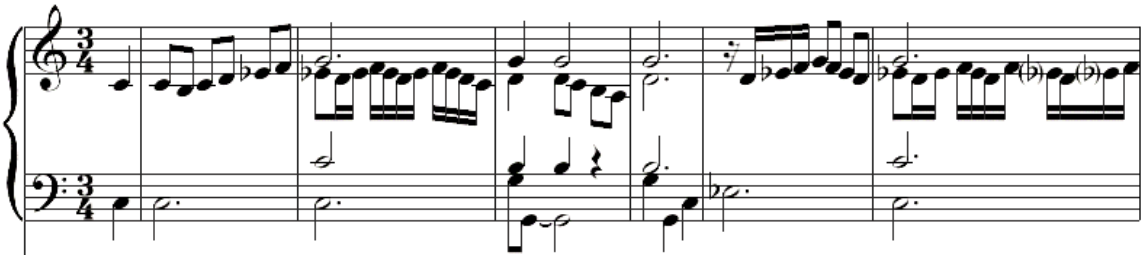


The change in name is due to the scribe's own desire to list this piece as the more modern name saltarello, and not a spingardo in order to associate the composition with the current dance form. The title *Spingardo* is only used once in published music before

[23] As the title from 1511b suggests, the lowest course on the lute is to be lowered a whole step. This accommodation should also be applied to the Dalza piece as well to correct the improperly spelled chords.

the seventeenth-century, and is found in Dalza's print.[24] In addition, the saltarello begins to be used more prevalently in the 1540s.[25] Shown below is a typical version of a sixteenth century example of the saltarello form from 1511b.

Figure 9: No. 50 *Saltarello del roi*, 21r-21v



Here we have a dance that stays true to the saltarello form with a rhythmically faster 3/4 meter throughout the entire piece. Written as individual works, saltarellos were less and less associated with the dance suites or the pavanas of previous generations. This trend is shown by comparing the saltarello in Figure 9 with several of the surrounding pieces in 1511b where it bears little in common with any of its neighbors apart from the common harmonies. This evolution of the saltarello did not completely separate it from the afterdance classification, and such usage could be a common performance practice.

Since it was common for Renaissance composers to incorporate other well-known works in their own compositions, it is not surprising to see this practice in dance music as well. Lawrence Moe even suggests that it was common for popular dance pieces to be adaptations of popular vocal works, citing the titles of the songs, the lyrical, almost vocal, characteristics of the instrumental dance tunes that could have derived from vocal

[24] Howard M. Brown, 551.
[25] Ibid., 546-7.

compositions.[26] One such popular song, *La Guerre* by Clement Janequin, was adapted in 1511b No. 40 for use in a dance setting. In this piece, the composer created several instances where the vocal work is readily recognized while still maintaining the style of a proper courtly dance. The intabulator in this manuscript was not the composer as the piece is found in several four-part mensural versions.[27]

[26] Lawrence Moe, *Dance Music in Printed Italian Lute Tablatures from 1507 to 1611*, (Ph.D. dissertation, Harvard University, 1956), 135.
[27] See the concordance section beginning on page 24 for relevant prints.

CONCLUSION

Due to the scope of this study, and the resources available at the time of its writing, accurate identification of the person who penned this manuscript is not possible at this time and some prospects need to be examined. First, the frequent trips by the Herwarth family to locations outside of Augsburg, particularly to Venice, are likely to be important. Venice at the time was a major hub not only of trade, but also of printed music and music paper. There is good reason to suppose that Heinrich Herwarth would have been able to supply the paper found in this manuscript for a member of the family who might be learning to play the lute. The amateurish nature of many of the works in this manuscript would tend to indicate a beginner. On the other hand, attributing 1511b as a series of musical exercises written down by a lute instructor or instructors, as well as the student, would also account for the possibility of two scribes.[28] In the case of 1511b, it is reasonable to assume that such a student would have been a member of the family.

Second, due to the concordances with several major compositions of the time, the scribe would have had to be familiar with the original sources to have them quoted so correctly. This familiarity with the Italian composers supports the theory that a visiting Italian teacher is responsible at least for helping to compile these pieces.

[28] The possibility of a student scribe is possible in several manuscripts of the time and can be easily seen in the Mynshall Lute Book from the late sixteenth-century.

Finally, the tablature and dance forms found in the manuscript are all of Italian heritage, with the exception of *La guerre*.[29] Therefore, it is entirely possible that the scribe or scribes were either Italian and employed by the Herwarth family for a certain period.

It is highly probable that Mus. Ms. 1511b was compiled for (if not by) an amateur lutenist, as many of these pieces feel awkward and almost incomplete. For instance, no. 10 ends in a very peculiar way, almost as if it is expecting to repeat, though there is no indication of a repeat or coda. In contrast, several of the final pieces of the manuscript (nos. 54-57 specifically) are written exceptionally well and are in complete contrast to the pieces that make up a majority of the manuscript. This style of writing displays a more mature feel through its complete elaborations, which are written more idiomatically for the instrument. Though potentially copied in by a teacher, being at the end of the manuscript, it could indicate the technical and compositional ability of the scribe had improved over time.

With the exception of the date for the watermark mentioned above, it is possible to extrapolate further dates from several other pieces within the manuscript that relate to published works by known composers. One such composer is Dominico Bianchini, a lutenist and mosaicist who was recorded as having been in Venice c.1544 as a part of a musical ensemble.[30] In 1546, he published his *Intabolatura de Lauto*, which included

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[29] See no. 40 from 1511b for a reference of *La Guerre*. Even this was very well known in Italy under the title "*La Battailla.*"

[30] Arthur J. Ness, "Bianchini, Dominico," *Grove Music Online* ed. L. Macy (Accessed 3 May 2007), <http://www.grovemusic.com>

several intabulations of foreign works as well as original compositions. Included in this print was the piece *Lodesana*, that is a concordance for 1511b No. 51 (*Lodessana B).* A comparison of the two pieces reveals only a few discrepancies, many of which can be considered mistakes, or even preferences, by the scribe (or scribes) of 1511b.

Figure 10: *Lodesana*, Dominico Bianchini, 1546, Biv v

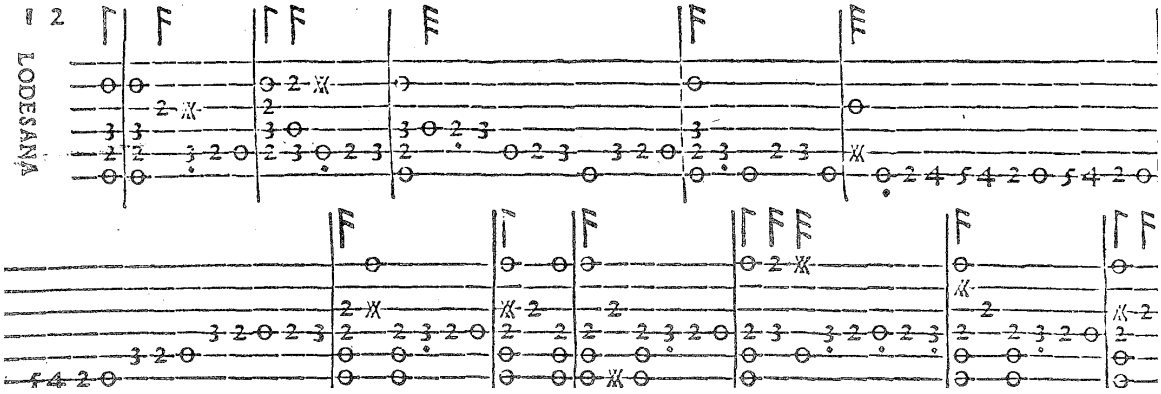
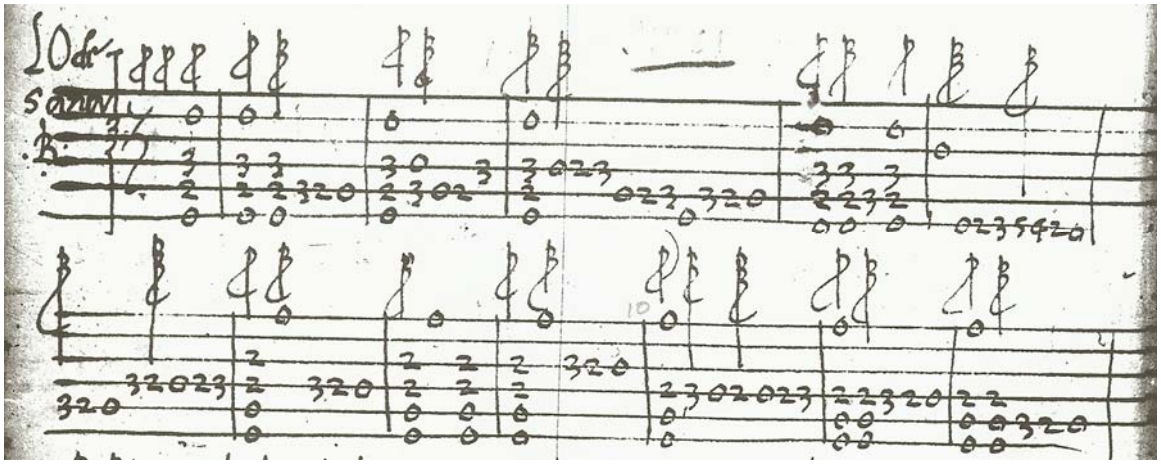


Figure 11: *Lodessana B*, Munich Mus. Ms. 1511b, 21v-22r



The main differences are located within the middle section of the piece where several measures of the 1511b version are changed entirely, and the last few measures of No. 51 where the scribe placed a repeat marking.

Figure 12: *Lodesana*, Dominico Bianchini (ending measures)

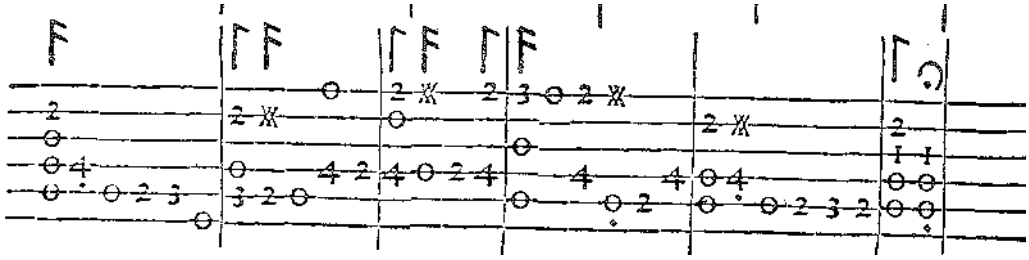
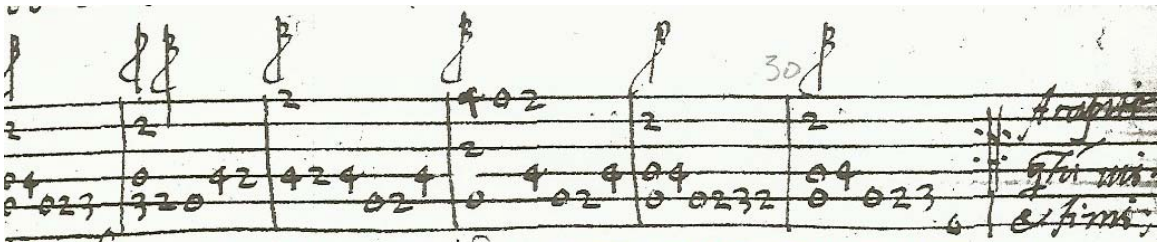


Figure 13: *Lodessana* B, Munich Mus. Ms. 1511b (ending measures)



Through the identification of this piece, it is entirely possible that 1511b was compiled after Bianchini's publication in 1546, and not as early as 1532 as Ness suggests.

Another source that can be used in dating the manuscript is the use of common dances found in other sources from the mid-sixteenth century. Comparing titles of 1511b with other manuscripts and prints from c.1540-1550, one is able to see that 1511b includes the more widely distributed dance forms of that decade. This inclusion would also contain the common grounds and vocal compositions of the time such as the *Passamezzo* mentioned above and *Lodesana, La traditora, Il burato, La cara cosa, La*

rocha el fuso and *La lavandara*.[31] With these bits of evidence in mind, a more reasonable date for this manuscript would be c. 1550.

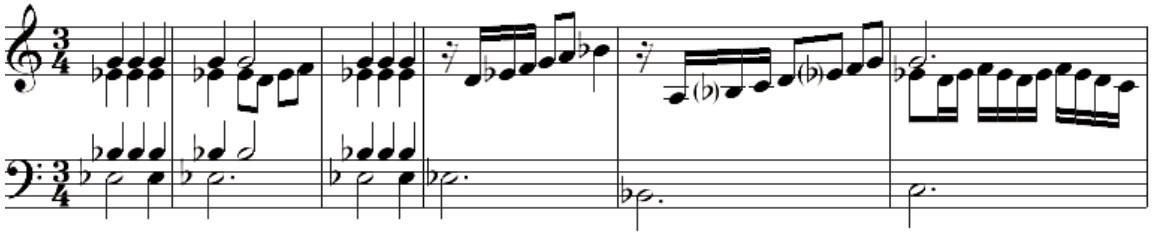
However, 1511b is but one of the collection's smaller manuscripts, defining the reasons it was compiled helps to understand the importance of the lute manuscripts of the Herwarth collection. Because of the amateurish quality of much of its music, the manuscript could be considered a relatively minor collection; the social aspect of its origin sheds some light on the use of the lute and its music within the Renaissance. The inclusion of several forms and pieces helps us understand the music, and popularity of such music in the middle of the sixteenth-century, as a basis for comprehending some of the popular forms of the era. Understanding these connections between music and society helps further study in other lute manuscripts and music from this time.

[31] Howard M. Brown, 518-20. Section on Gagliarde.

MANUSCRIPT CONTENTS

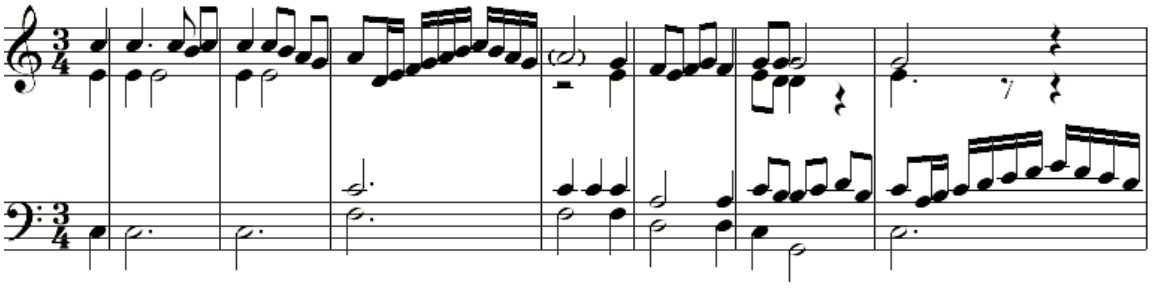
No. 1 Title: Suspiri, 1r-1v
31 measures
Scribe A
Similar to Nr. 53

Incipit:



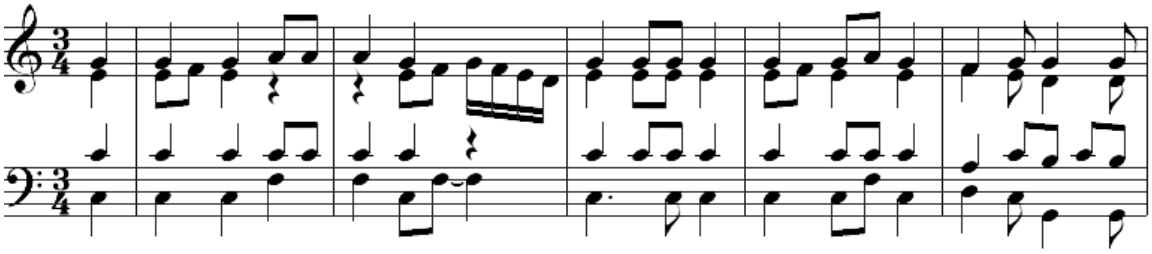
No. 2 Title: Vendo da Bologna, 1v
25 measures
Scribe A
Unique

Incipit:



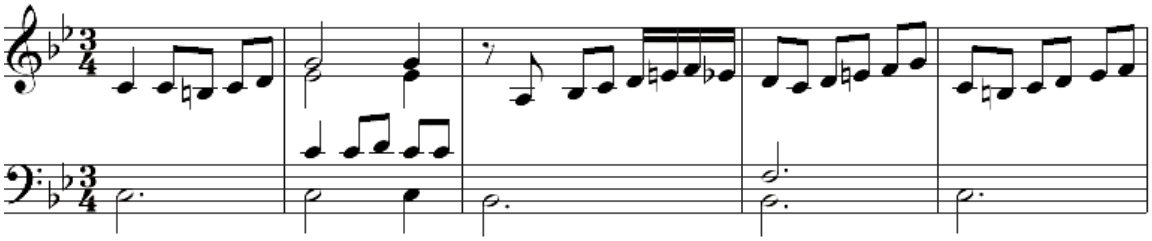
No. 3 Title: Munaro in Piua B.B., 2r
28 measures
Scribe A
Unique

Incipit:



No. 4 Title: Trodero, 2v
22 measures
Scribe A
Form: A A B B
Unique

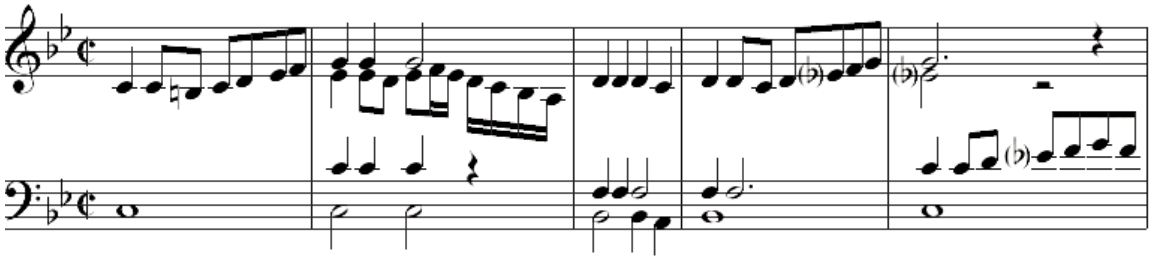
Incipit:



Symbol '+' sign located on the top of the page where Numbers 5 and 6 are located

No. 5 Title: Passo e Meggio (Passamezzo Antico), 3r
17 measures
Scribe B
Popular ground with multiple possible concordances

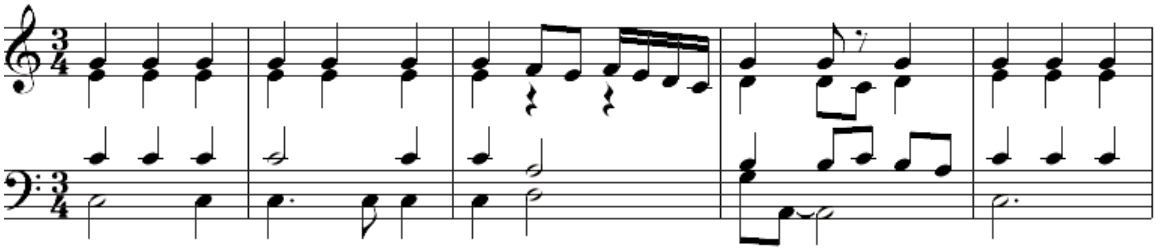
Incipit:



No. 6

Title: Donna imprestatime el vostro buratto, 3r
16 measures
Scribe A
Form: A A B B
Munich Mus. Ms. 266, Nr. 39 – same harmonic pattern, few variances in melodic line
Intabolatura de Lauto, Dominico Bianchini, 1546 – similar harmonic pattern
Intabolatura de leuto, Antonio Casteliono, 1536 – similar bass but no other musical similarities

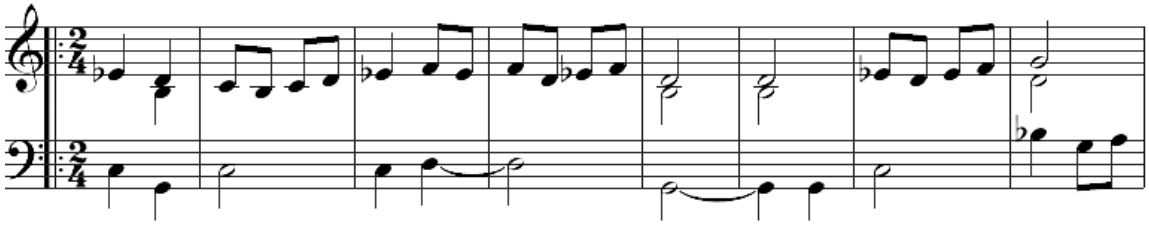
Incipit:



No. 7

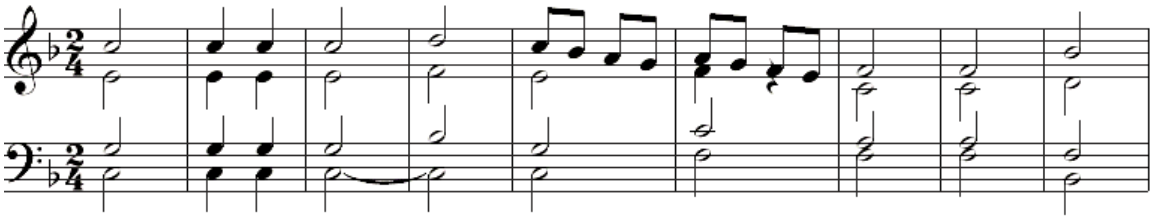
Title: El marchese desalucio, 3v
38 measures
Scribe B
Munich Mus. Ms. 266, Nr. 45- Similar bass
Munich Mus. Ms. 1503h, Nr. 1 has no musical resemblance.

Incipit:



No. 8 Title: La monicella, 3v
19 measures
Scribe B
Form: A A B B A A
Unique

Incipit:



No. 9 Title: Franciosina, 4r
35 measures
Scribe B
Unique

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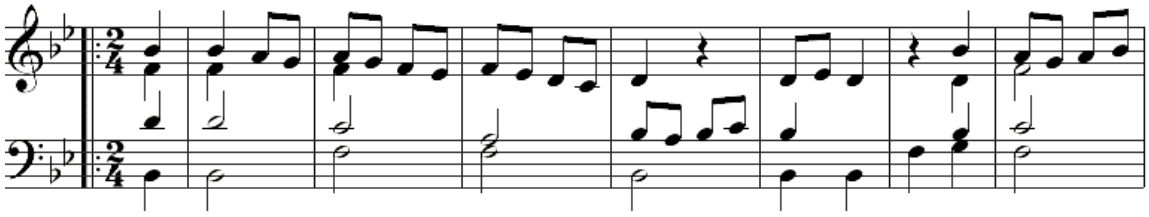
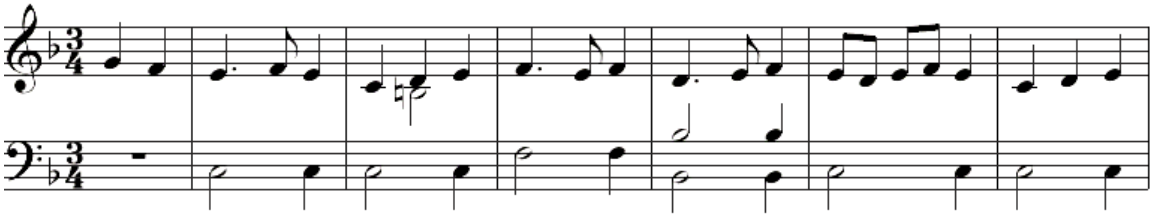


No. 10 Title: Bernardon, 4v-5r
49 measures
Scribe A
Coda marking on first and last measures
Unique

Incipit:



No. 11 Title: La Lonbarda, 5r
12 measures
Scribe A
Unique

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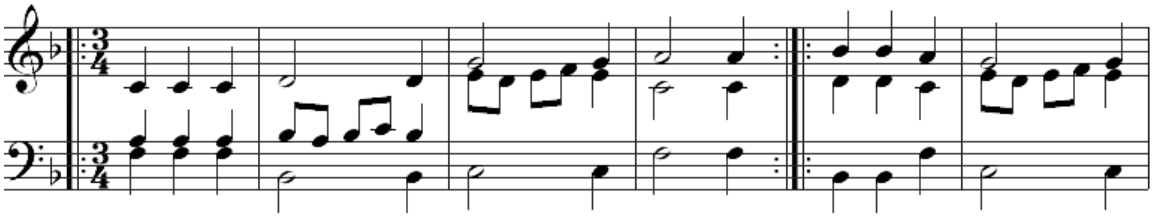
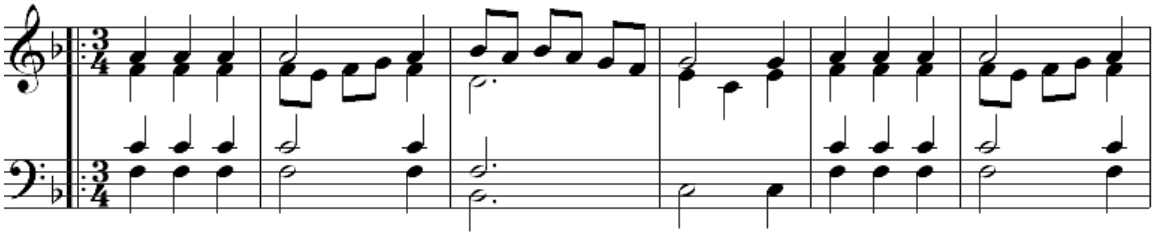


No. 12 Titles: La bertonicha, 5r
16 measures
Scribe A
Form: A A B B
Unique

Incipit:



No. 13 Title: La geomatria, 5v
41 measures
Scribe B
Unique

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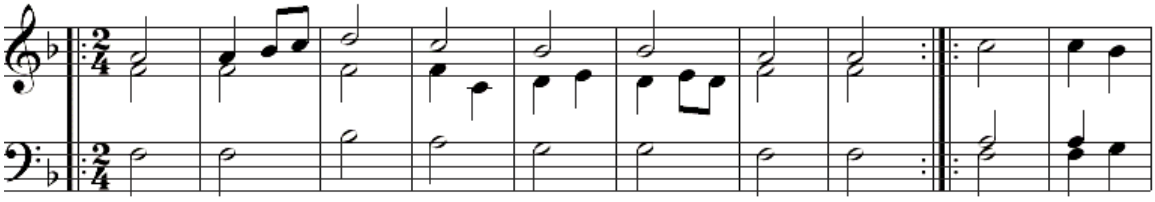
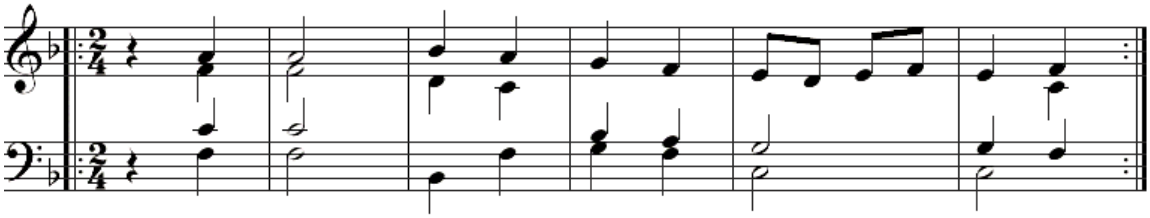


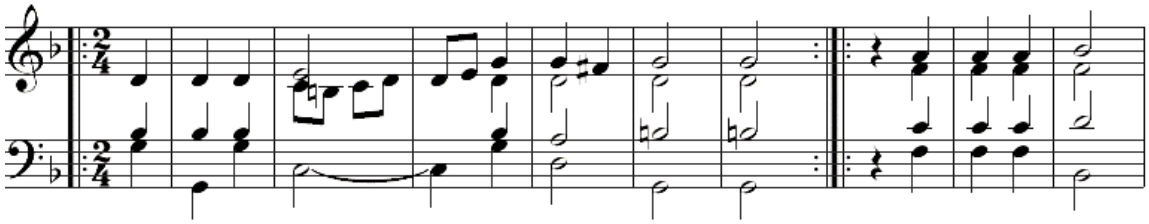
No. 14 Title: Tantarrara chomartello, 5v
11 measures
Scribe B
Form: A A B B
Unique

Incipit:



No. 15 Title: El Bataino, 6r
20 measures
Scribe B
Form: A A B B
Unique

Incipit:



No. 16 Title: La castalda, 6r
20 measures
Scribe B
Unique

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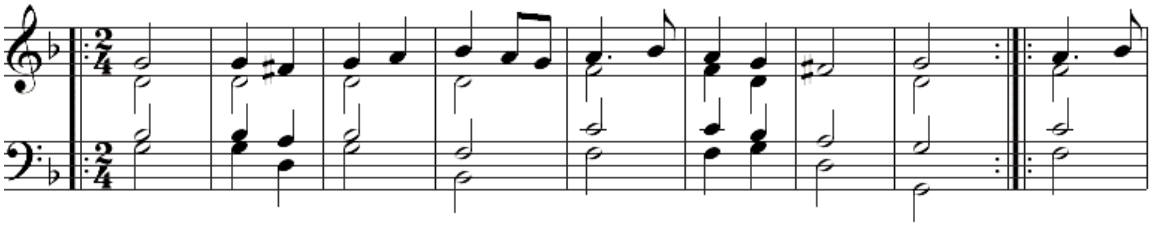
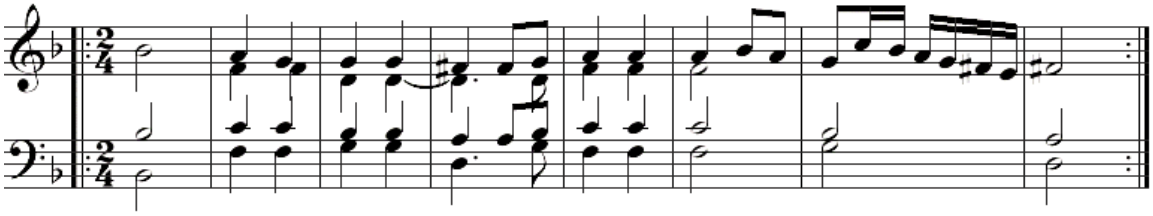


No. 17 Title: O dio che agio fatto al cielo et a la fortuna, 6v
23 measures
Scribe B
Form: A A B
Unique

Incipit:



No. 18 Title: La torza, 6v
25 measures
Scribe B
Form: A A B B
Unique

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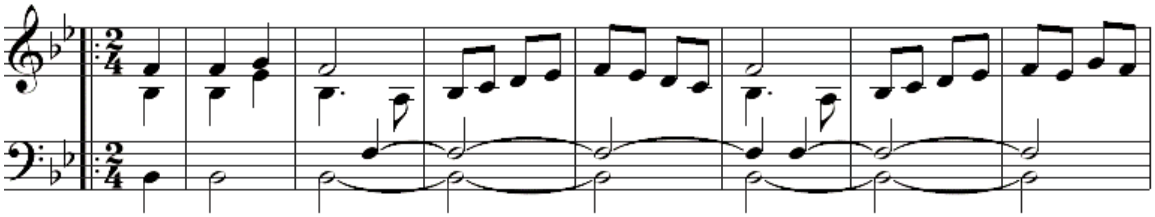

No. 19 Title: La mantouanella, 7r
30 measures
Scribe B
Unique

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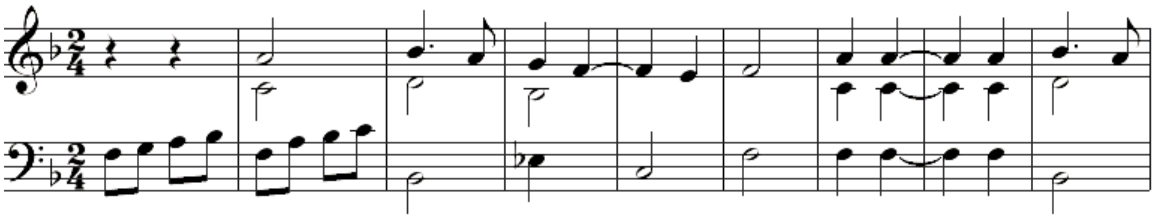
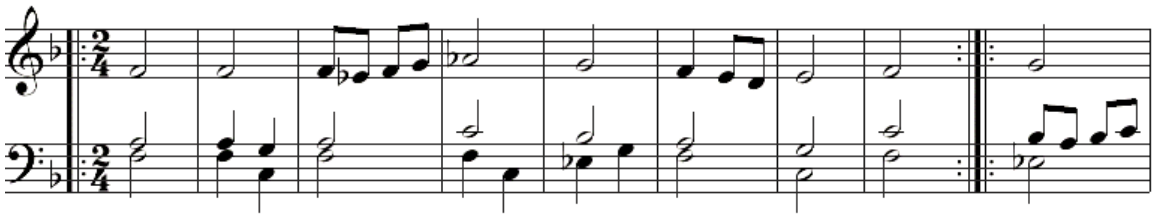


No. 20 Title: La devota del cor mio, 7r
24 measures
Scribe B
Form: A A B
Unique

Incipit:



No. 21 Title: El stendardo, 7v
37 measures
Scribe B
Unique

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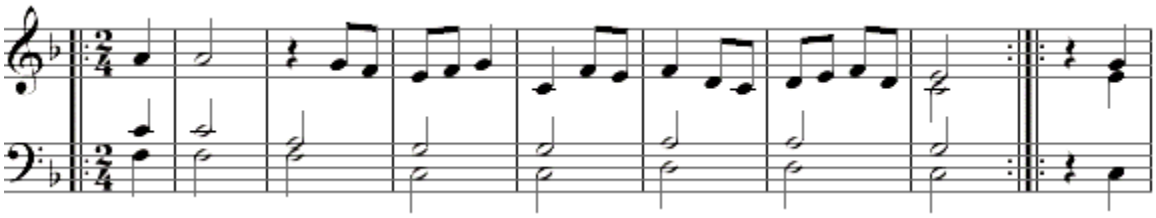
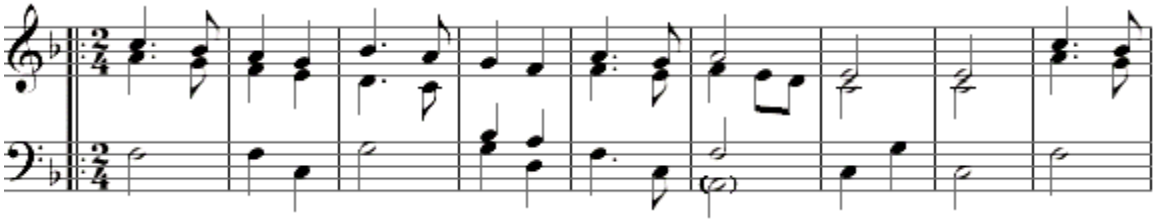


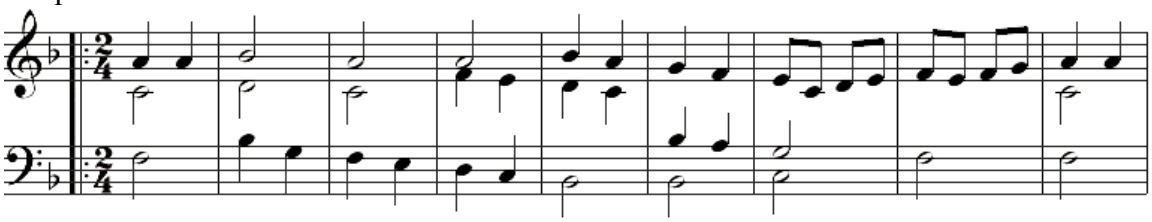
No. 22 Title: Bison, 8r
47 measures
Scribe B
No musical resemblance to Munich Mus. Ms. 1503h “Bison”

Incipit:



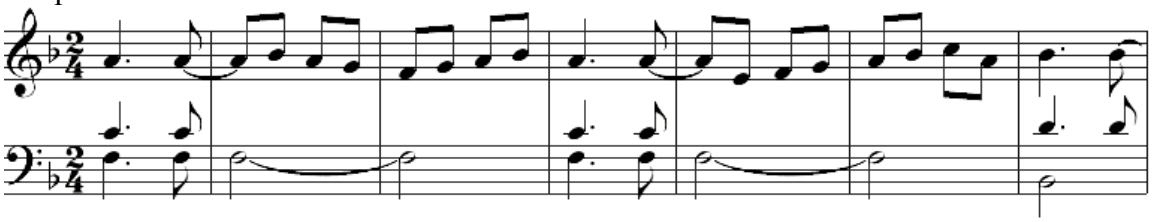
No. 23 Title: La quentana, 8v
39 measures
Scribe B
Unique

Incipit:



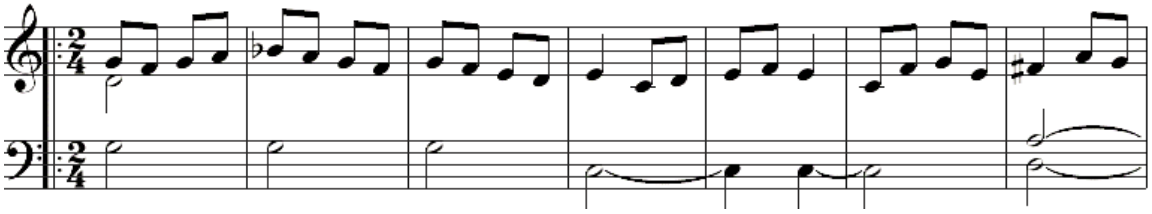
No. 24 Title: Lodesana, 9r
24 measures
Scribe B
See No. 51

Incipit:



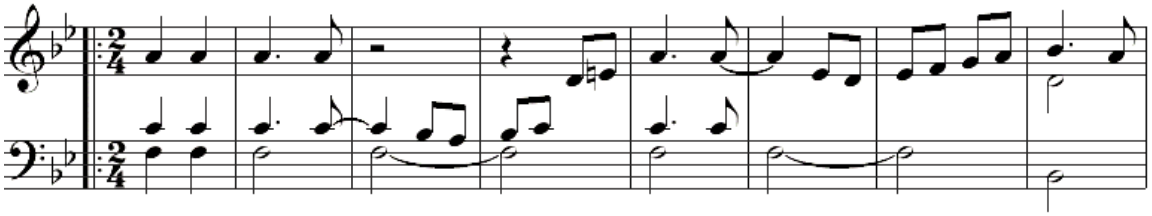
No. 25 Title: La Bressanina,9v-10r
71 measures
Scribe B
Unique

Incipit:



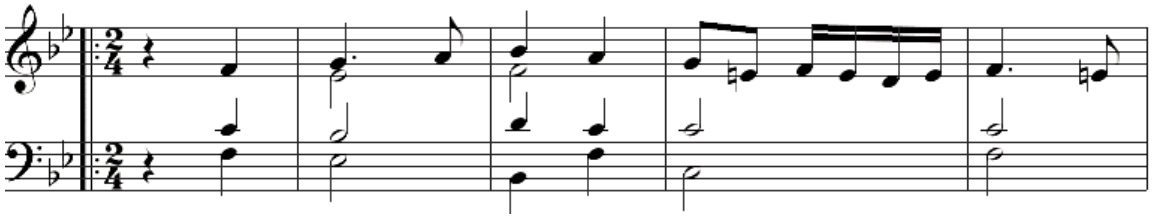
No. 26 Title: Vechio della montagnia, 10r
29 measures
Scribe B
Unique

Incipit:



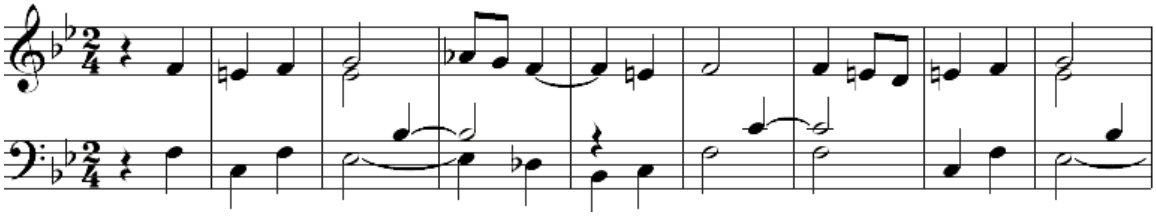
No. 27 Title: Maton, 10r
10 measures
Scribe B
Form: A A B B
First section identical to No. 30 Ballo del Roi

Incipit:



No. 28 Title: La Man, 10v
47 measures
Scribe B
Unique

Incipit:



No. 29 Title: La conciera, 11r
24 measures
Scribe B
Unique

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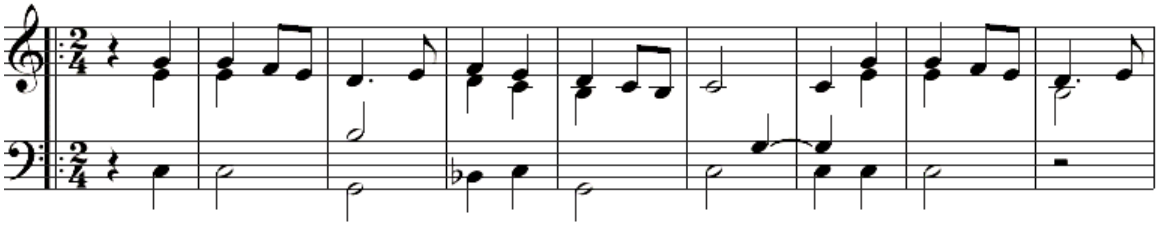
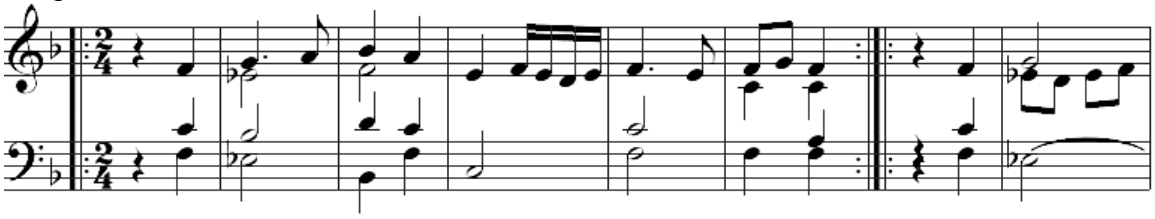


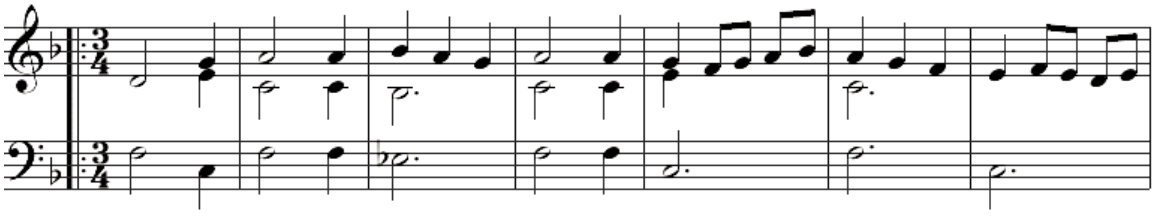
No. 30 Title: Ballo del Roi, 11r
24 measures
Scribe B
Form: A A B C
First section is identical to No. 27 Maton, Maton

Incipit:



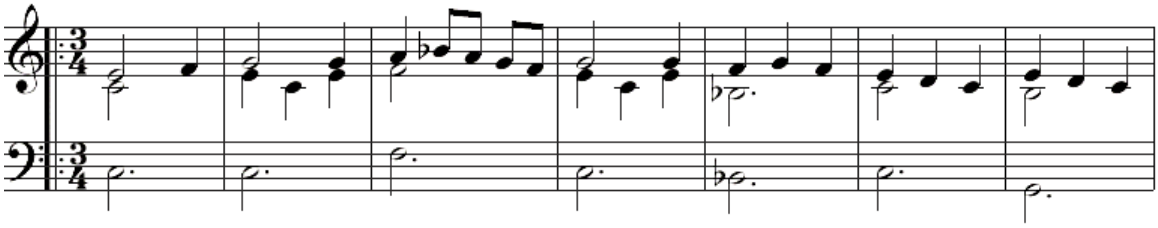
No. 31 Title: Tu anderai col bocchalon, 11v
24 measures
Scribe A
Unique

Incipit:



No. 32 Title: Tiente alora, 11v
17 measures
Scribe A
Unique

Incipit:



No. 33 Title: Non me la beccolare, 12r
44 measures
Scribe A
Unique

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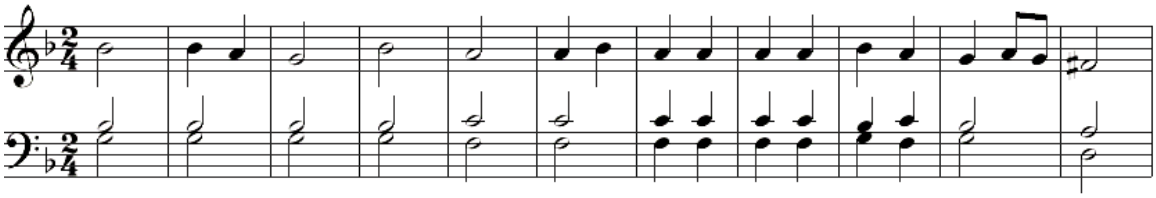
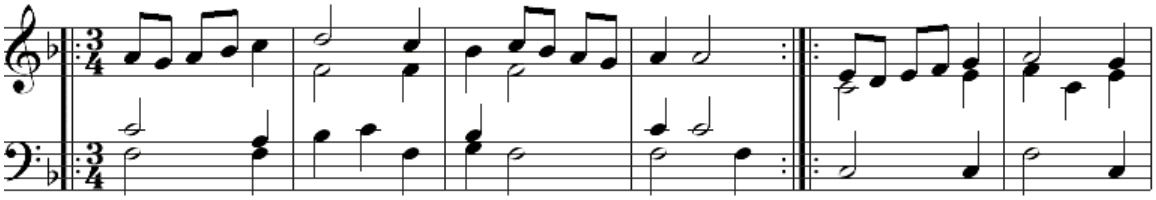


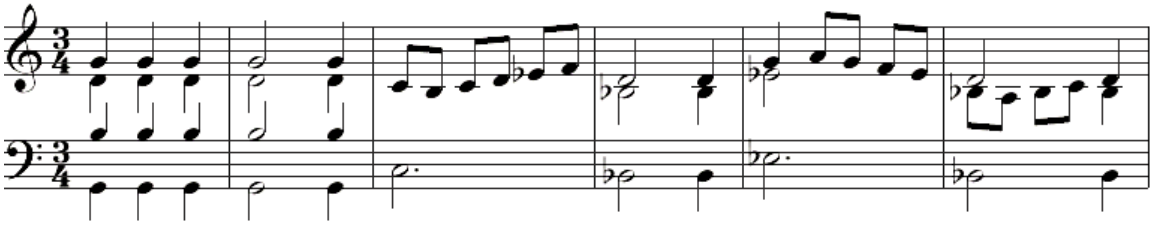
No. 34 Title: Saltarello alla visentina, 12v
12 measures
Scribe A
Unique

Incipit:



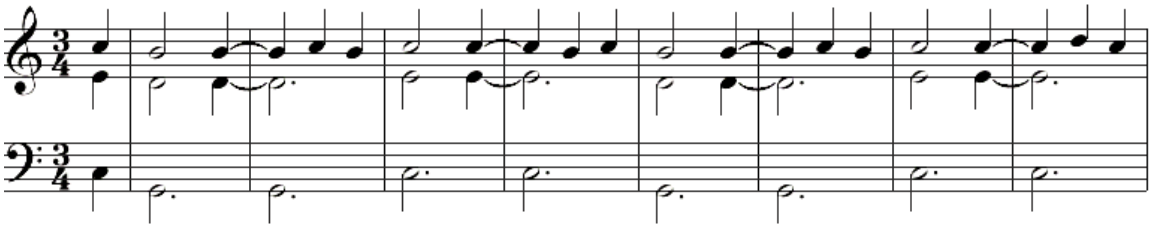
No. 35 Title: La chara cosa, 12v
20 measures
Scribe A
See No. 52
Standard "La Gamba" bass – See p. 8
Lute trio found in *Longe elegantissima Excellentissimi Musici,* Ioannis Pacoloni, 1564, f. 14r

Incipit:



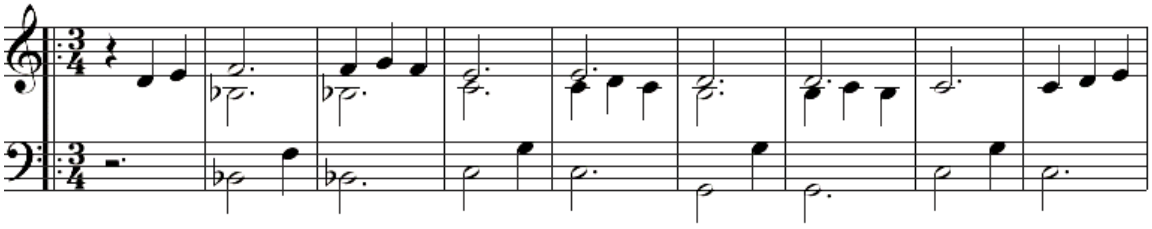
No. 36 Title: Saltarello ala venitiana, 13r
34 measures
Scribe A
Unique

Incipit:



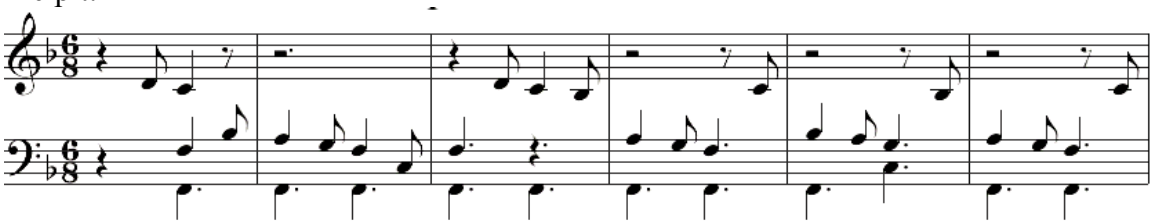
No. 37 Title: Curaza, 13r
16 measures
Scribe A
Unique

Incipit:



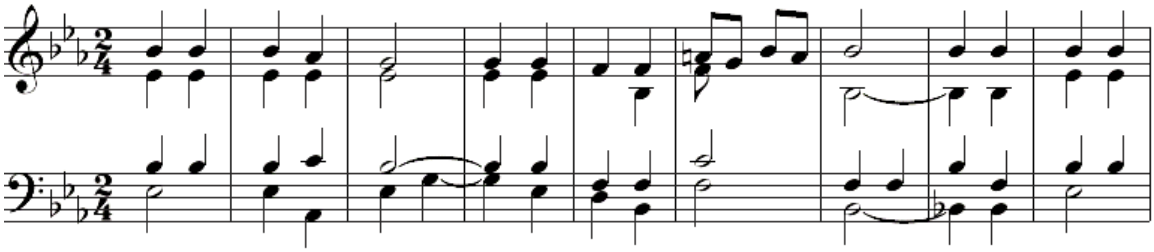
No. 38 Title: Saltarello ala ferraresa Col contr[a] B[asso] per 8[ve] col T[enor], 13r-14v
140 measures
Scribe A
Dalza, *Intabulatura de Lauto- Libro Quarto*, 1508, fol. 36
Spingardo

Incipit:



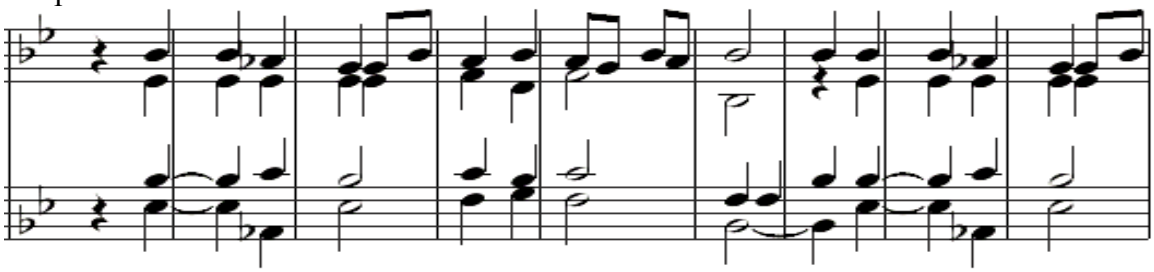
No. 39a Title: Ciareciane ala bollogniesa, 14v-15r
67 measures
Scribe B
Unique

Incipit:



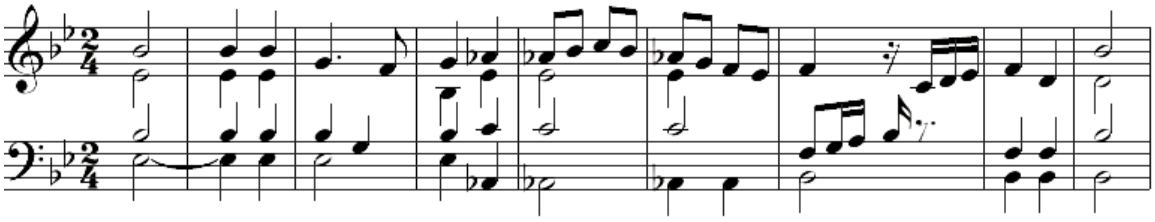
No. 39b Title: El suo saltarello15r-15v
36 measures
Scribe B
Unique – To be paired with 39a

Incipit:



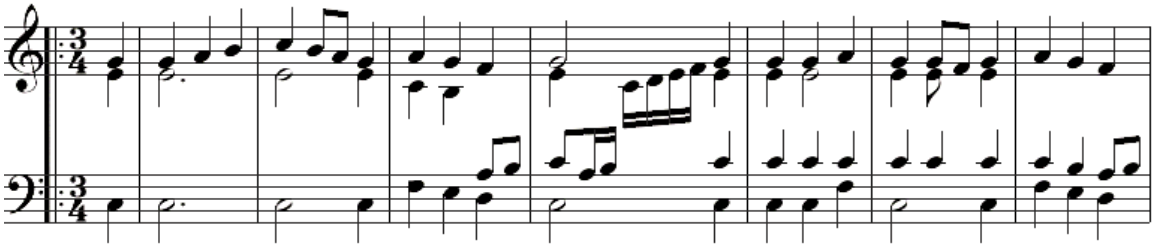
No. 40 Title: La bataglia franciesa in ballo, 15v-16r
81 measures
Scribe B
Quotations of "la Guerre" by Clement Janequin
Mensural four part version to be found in British Library, Royal App. 59-62 No. 12

Incipit:



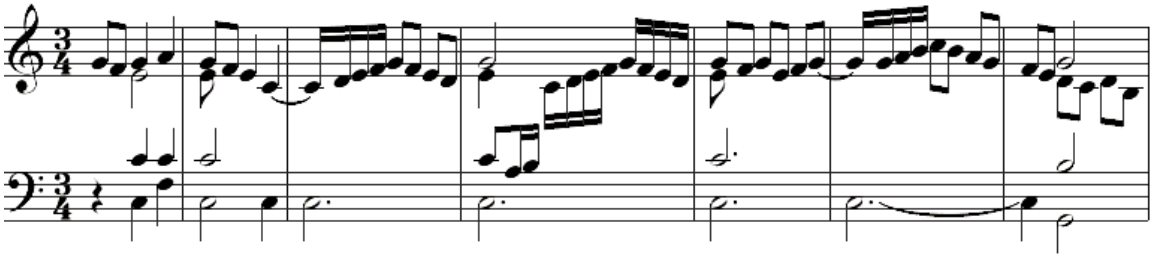
No. 41 Title: Bregantino, 16v
29 measures
Scribe A
Munich Mus. Ms. 1511d No. 15 – Similar harmonic pattern, few variations in melodic line

Incipit:



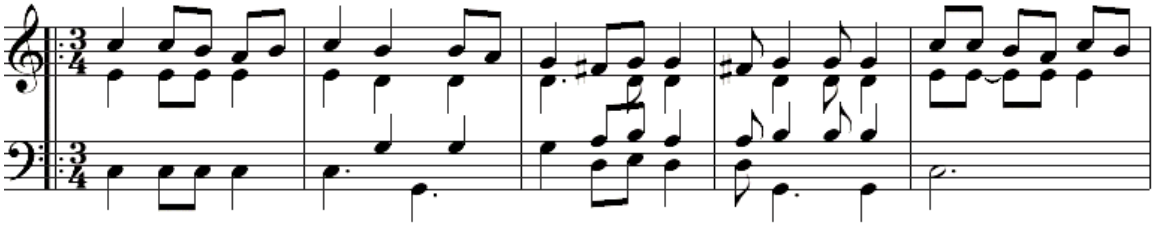
No. 42 Title: Le rotto el charro E per se…, 17r-17v
33 measures
Scribe A
Unique

Incipit:



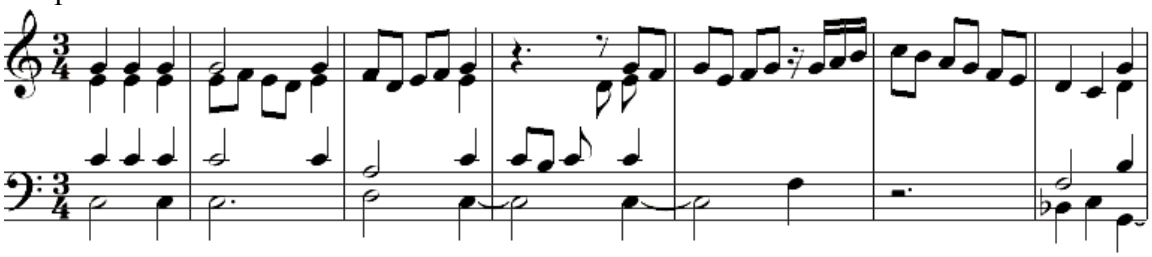
No. 43 Title: Bernardo, 17v
22 measures
Scribe A
Munich Mus. Ms. 266, Nr. 40 – Similar harmonic pattern, and few variations in melodic line

Incipit:



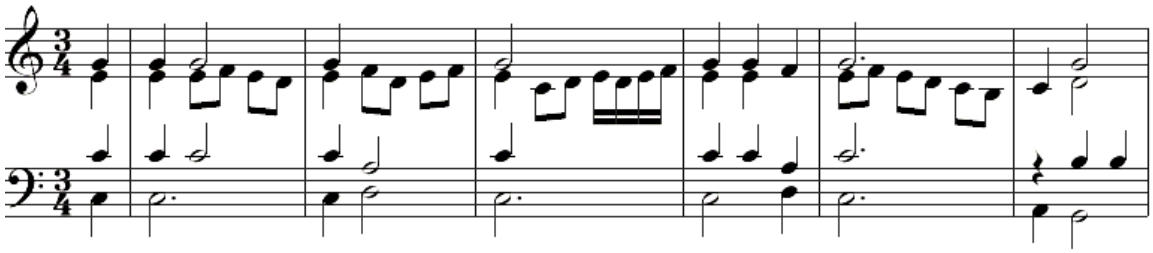
No. 44 Title: Son quello duca, 18r
24 measures
Scribe A
Unique
The ending of the piece is marked with an '*' and is placed before the beginning of the piece on the same folio.

Incipit:



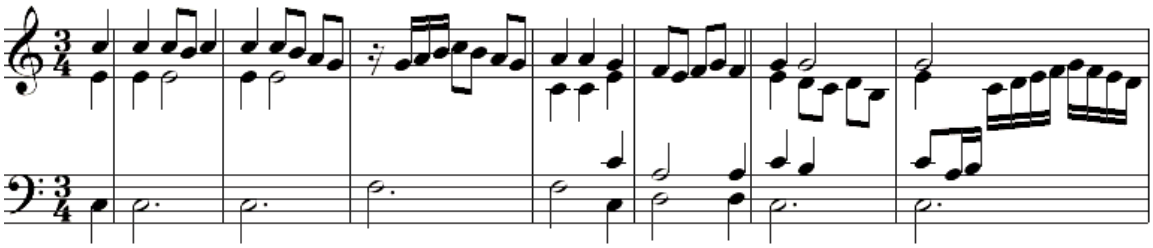
No. 45 Title: La barcha del mio amore, 18v-19r*
37 measures
Scribe A
Ending of the piece is located on the bottom of the next folia and is connected with a bridge at the bottom of the page

Incipit:



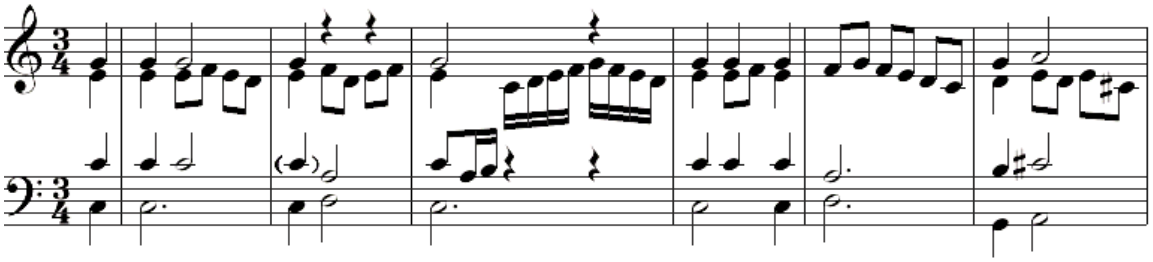
No. 46 Title: La Bressanina, 19r
32 measures
Scribe A
Two tag measures at the end of the piece
Unique

Incipit:



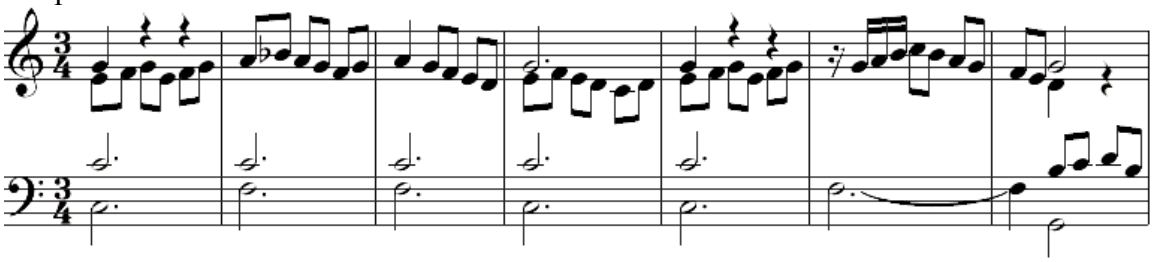
No. 47 Title: El ballo de la torza, 19v
32 measures
Scribe A
Intabolatura de Lauto, Dominico Bianchini, 1546, No. 23 Torza
Saltarello – Very few variations between the two pieces.

Incipit:



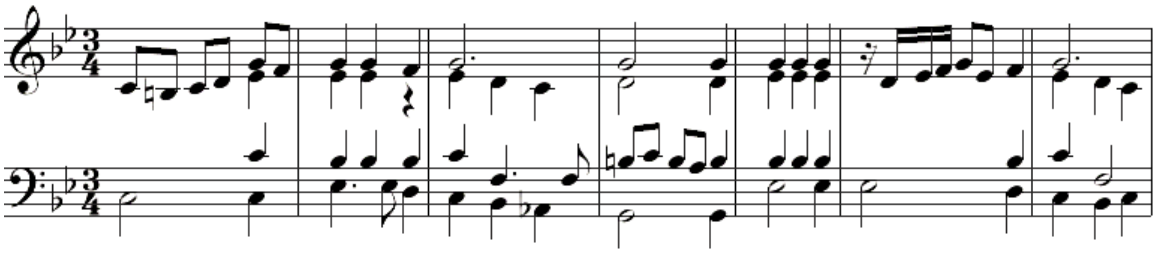
No. 48 Title: Monaro como se usa, 20r
25 measures
Scribe A
Unique

Incipit:



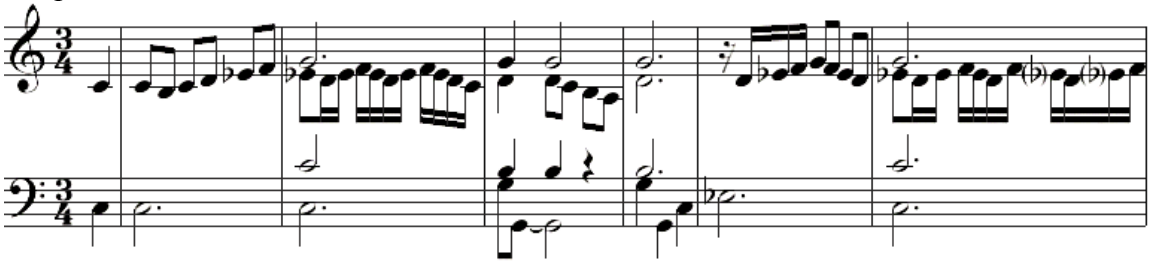
No. 49 Title: La traditora in saltarello, 20v-21r
54 measures
Scribe A
Four part dance version found in Munich Mus. Ms. 1503h #8 [Gagliarda:] La Traditora – Similar harmonic pattern
Four part dance version found in British Library, Royal App. 59-62 No. 8 [Gagliarda:] La traditora – Similar harmonic pattern

Incipit:



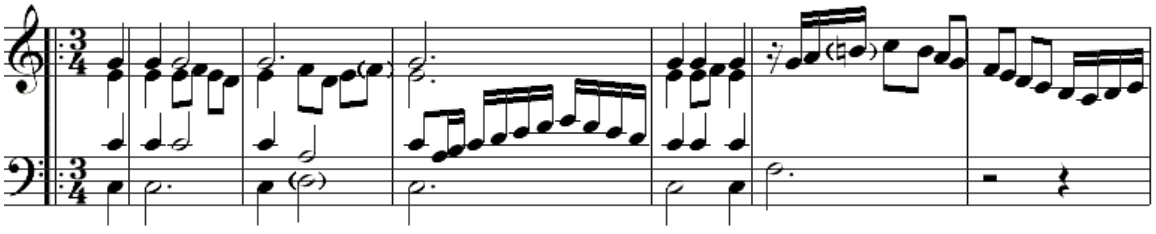
No. 50 Title: Saltarello de roi, 21r-21v
39 measures
Scribe A
Unique

Incipit:



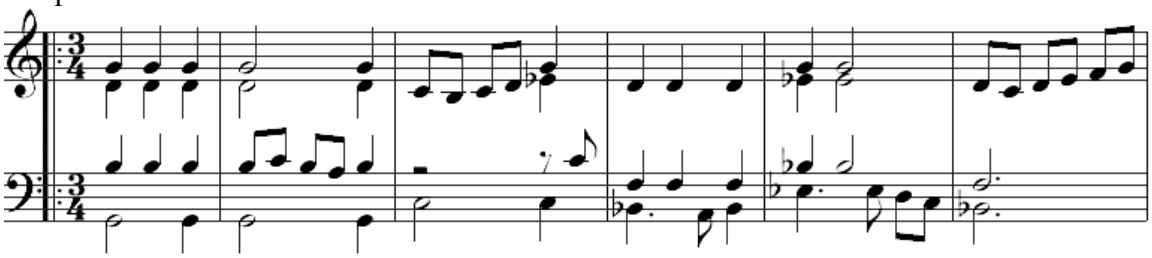
No. 51 Title: Lodessana B, 21v-22r
30 measures
Scribe A
See No. 24
Intabolatura de Lauto, Dominico Bianchini, 1546, No. 12 Lodesana – Similar harmonic pattern, very few variations in melodic line.

Incipit:



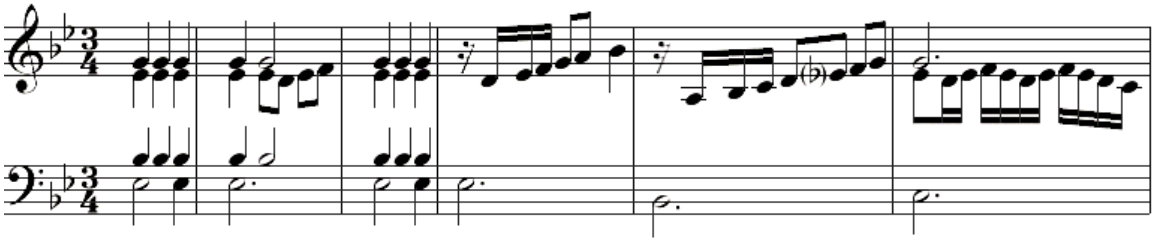
No. 52 Title: La cara cosa B., 22r
27 measures
Scribe A
See No. 35

Incipit:



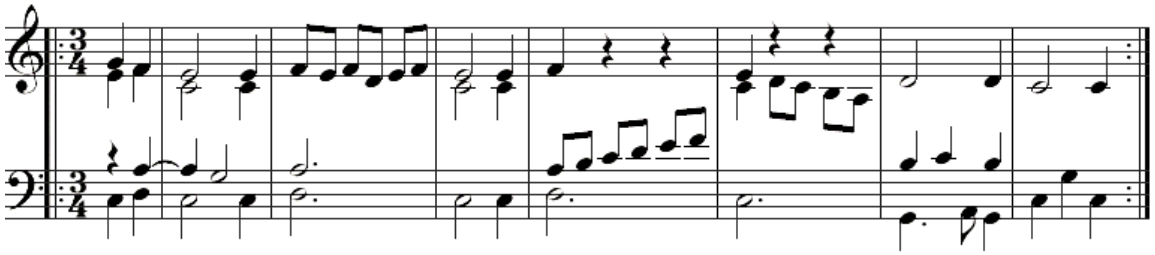
No. 53 Title: Suspiri, 22v-23r
31 measures
Scribe A
See No. 1

Incipit:



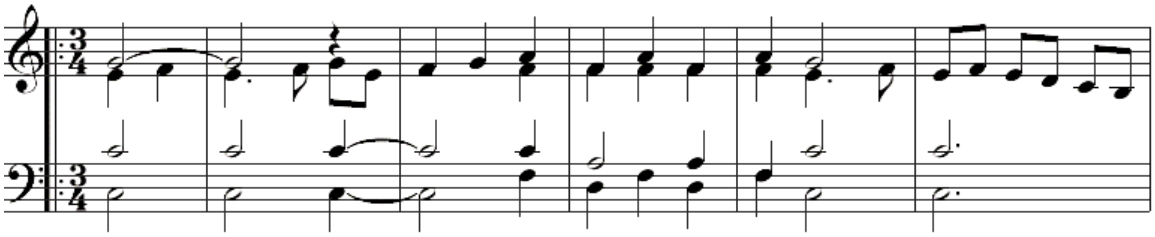
No. 54 Title: La rocha el fuso, 23v
23 measures
Scribe A
Munich Mus. Ms. 1503h #5 La rocha el fuso – Four part dance with similar harmonic pattern
Four part version found in British Library, Royal App. 59-62 No. 15 [Gagliarda:] La rocha el fuso – Similar harmonic pattern
Lute trio found in *Longe elegantissima Excellentissimi Musici,* Ioannis Pacoloni, 1564, f. 3r

Incipit:



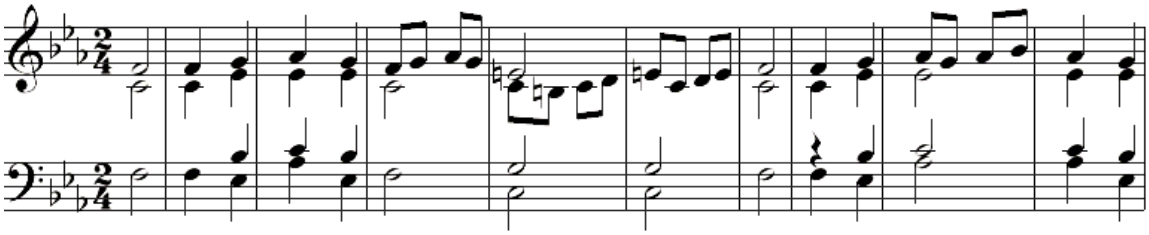
No. 55 Title: La lavandara, 24r
17 measures
Scribe A
Four part version found in British Library, Royal App. 59-62 #44
[Gagliarda:] La lavandara
Four part dance version found in Munich Mus. Ms. 1503h #13 La Lavandara –
Lute trio found in *Longe elegantissima Excellentissimi Musici* Ioannis Pacoloni, 1564, f. 16r

Incipit:



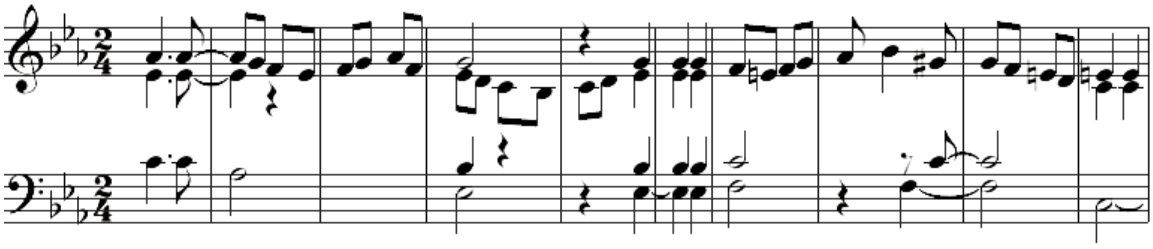
No. 56 Title: Moretta, 25r
48 measures
Scribe A
J.J. Meier note located at the bottom of the folia
Unique

Incipit:



No. 57 Title: Totene Mamia, 25v
57 measures
Scribe B
Two meter changes
Unique

Incipit:



EDITION

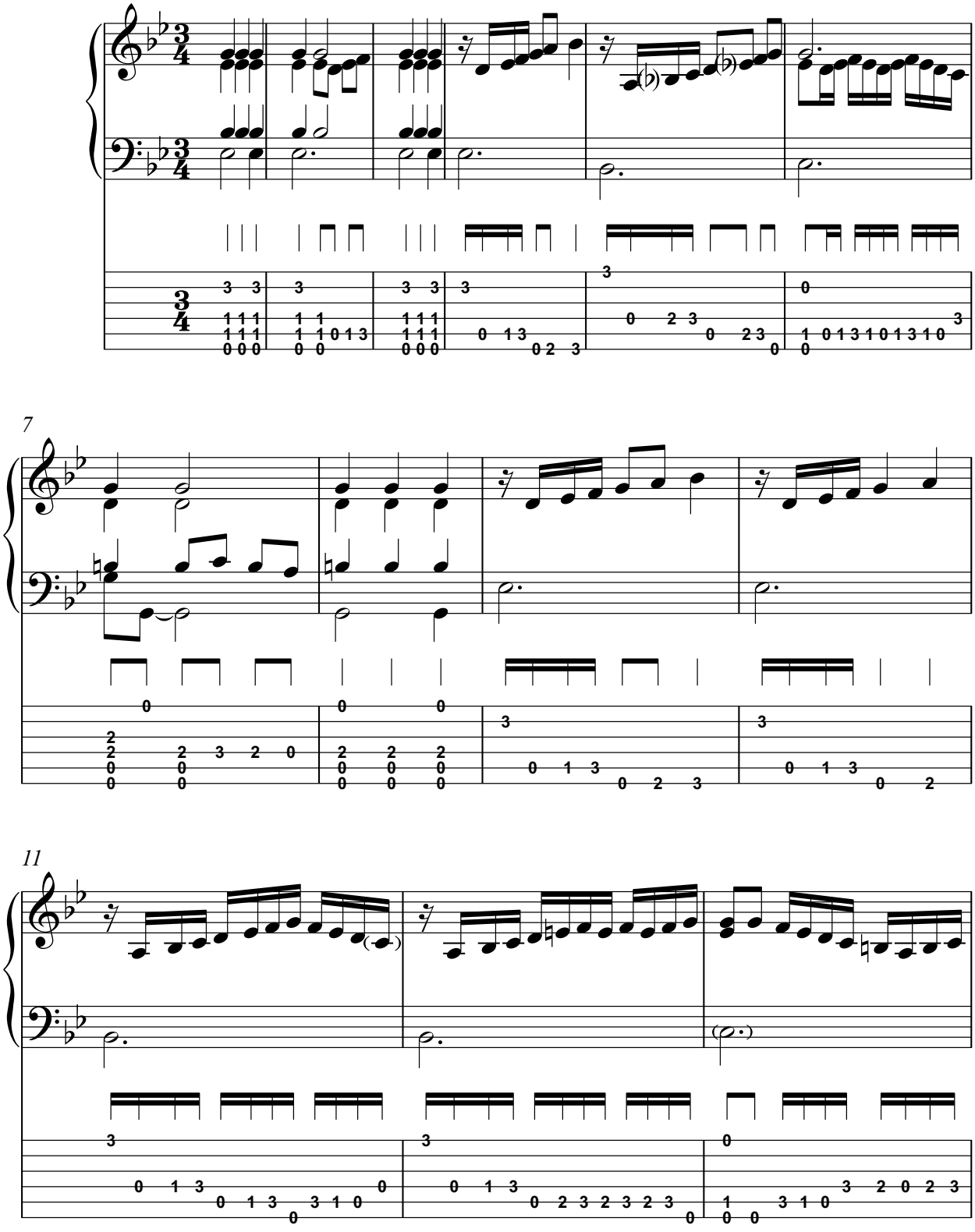
Editorial Notes

For the purposes of this edition, attempts are made to retain the integrity of the original manuscript notation. To this end, the tablature present in these transcriptions is presented as it is written in the original with the exception of omitted rests at the beginning of starting measures. On occasions where the tablature contains blatant mistakes, corrections are made in the modern notation. These corrections are demarcated by the addition of parenthesis around the actual note, the accidental marking, or the combination of the accidental marking and the note. Key signatures are added to the modern transcriptions in order to make reading of the pieces easier, and to remedy problems involved with analyzing modal compositions.

In cases like No. 38 where the title of the piece denotes a lowering of the sixth course of the G Lute by one whole step, the accommodation is met in the modern notation. Since the manuscript includes mensural notation and rhythmic markings, time signatures are added to represent possible equivalents, and the rhythmic values are reduced by a ratio of 1:2.

No. 1 Suspiri

1r-1v



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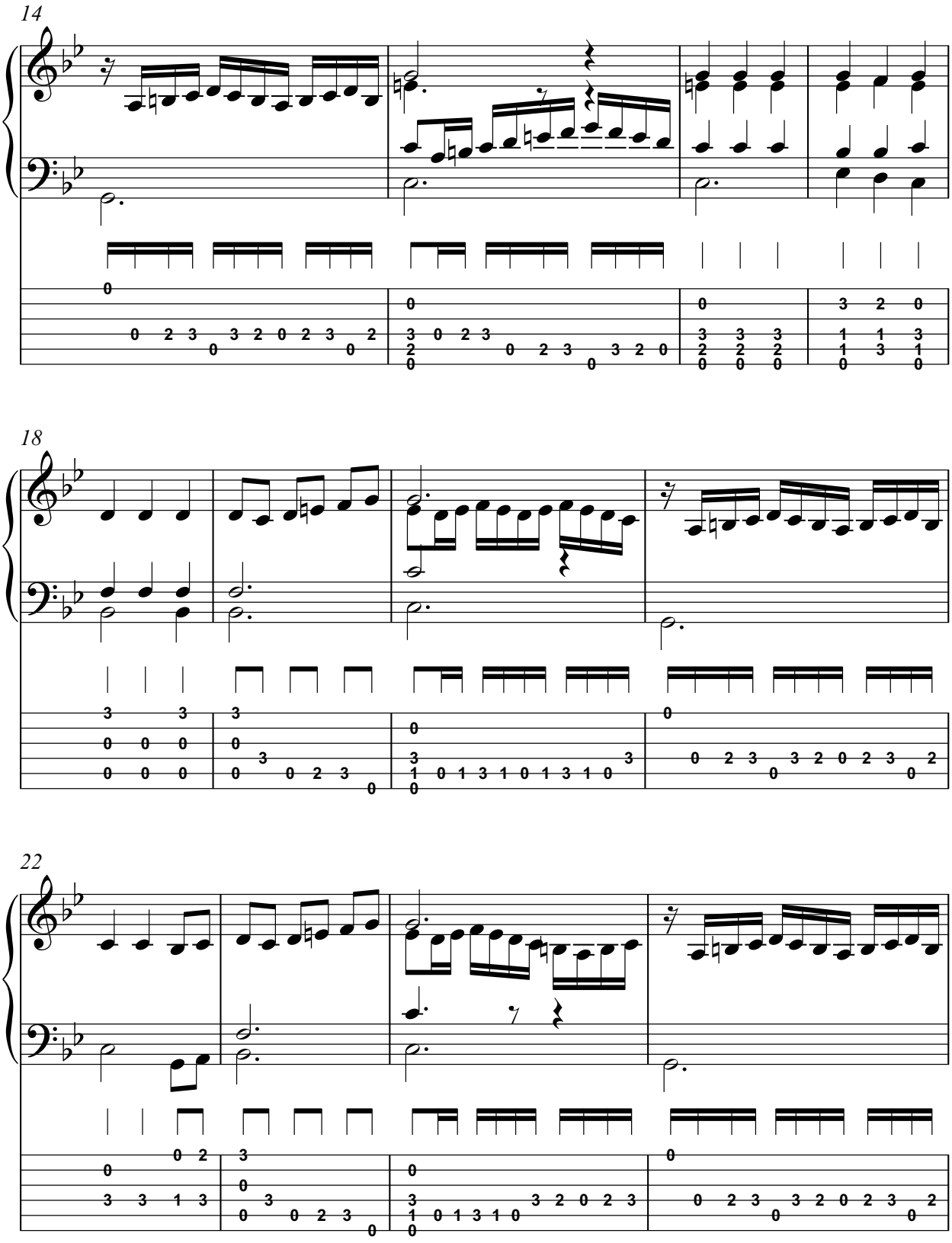
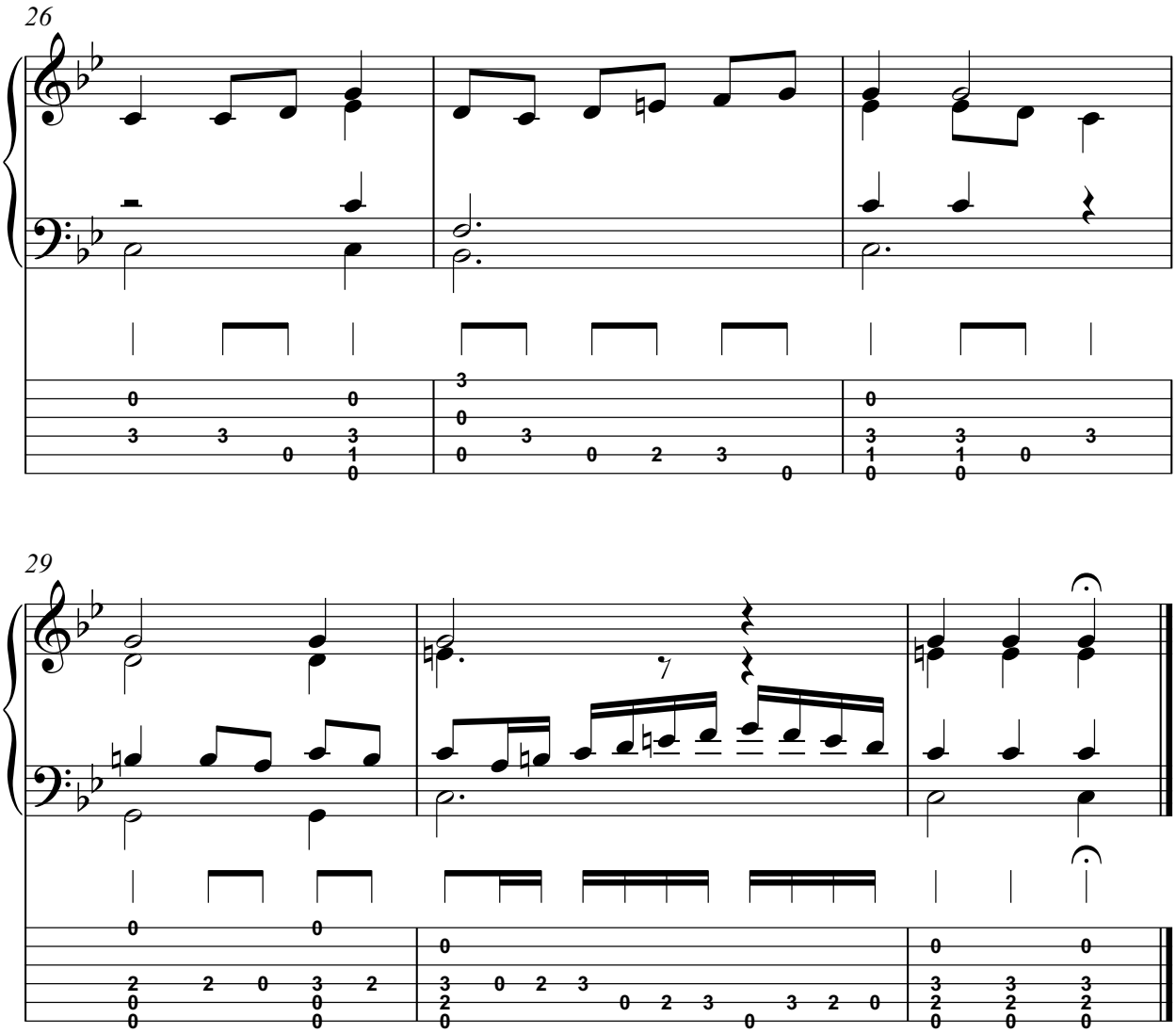
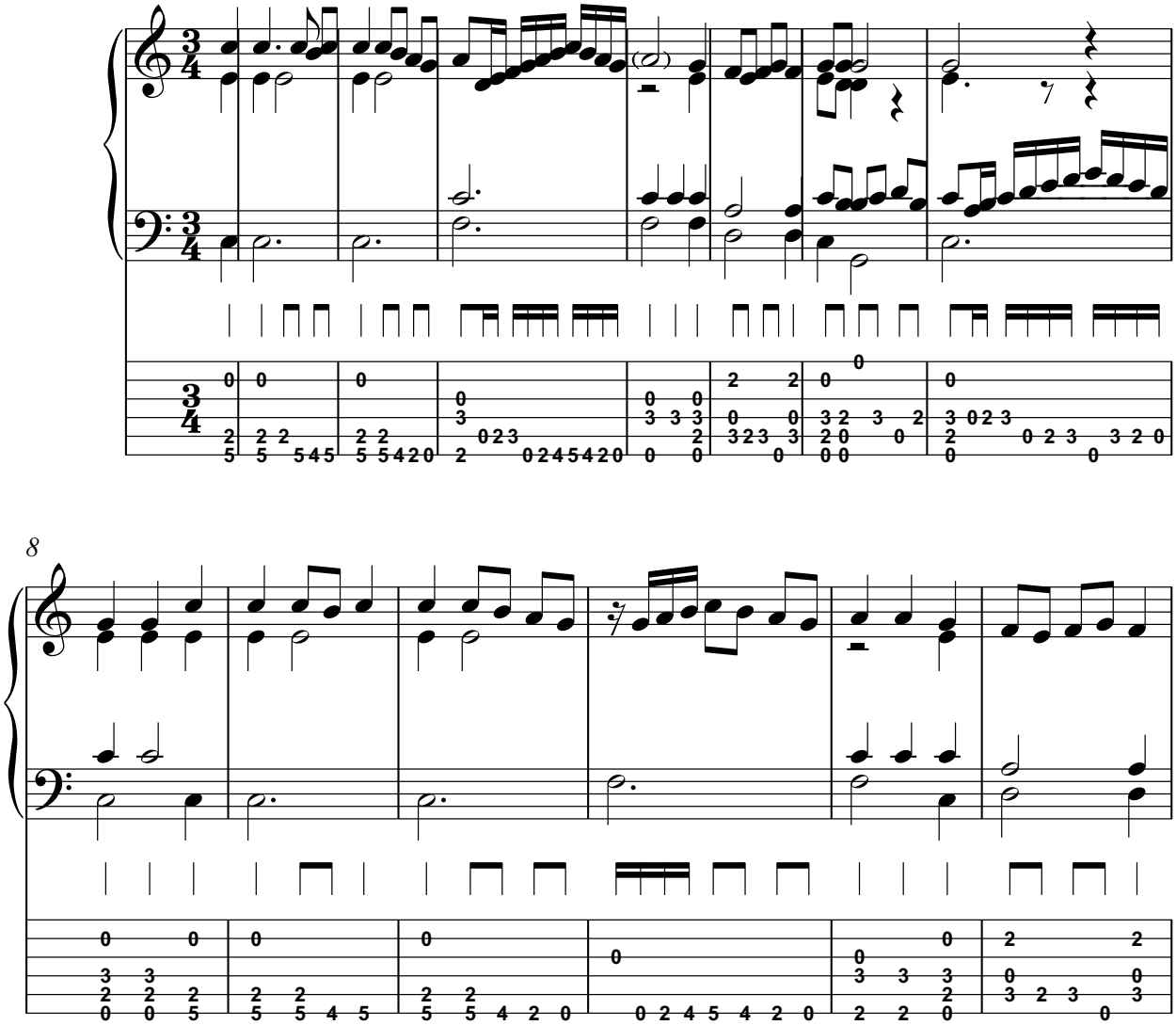



26
29

No. 2 Venendo da Bologna

1v



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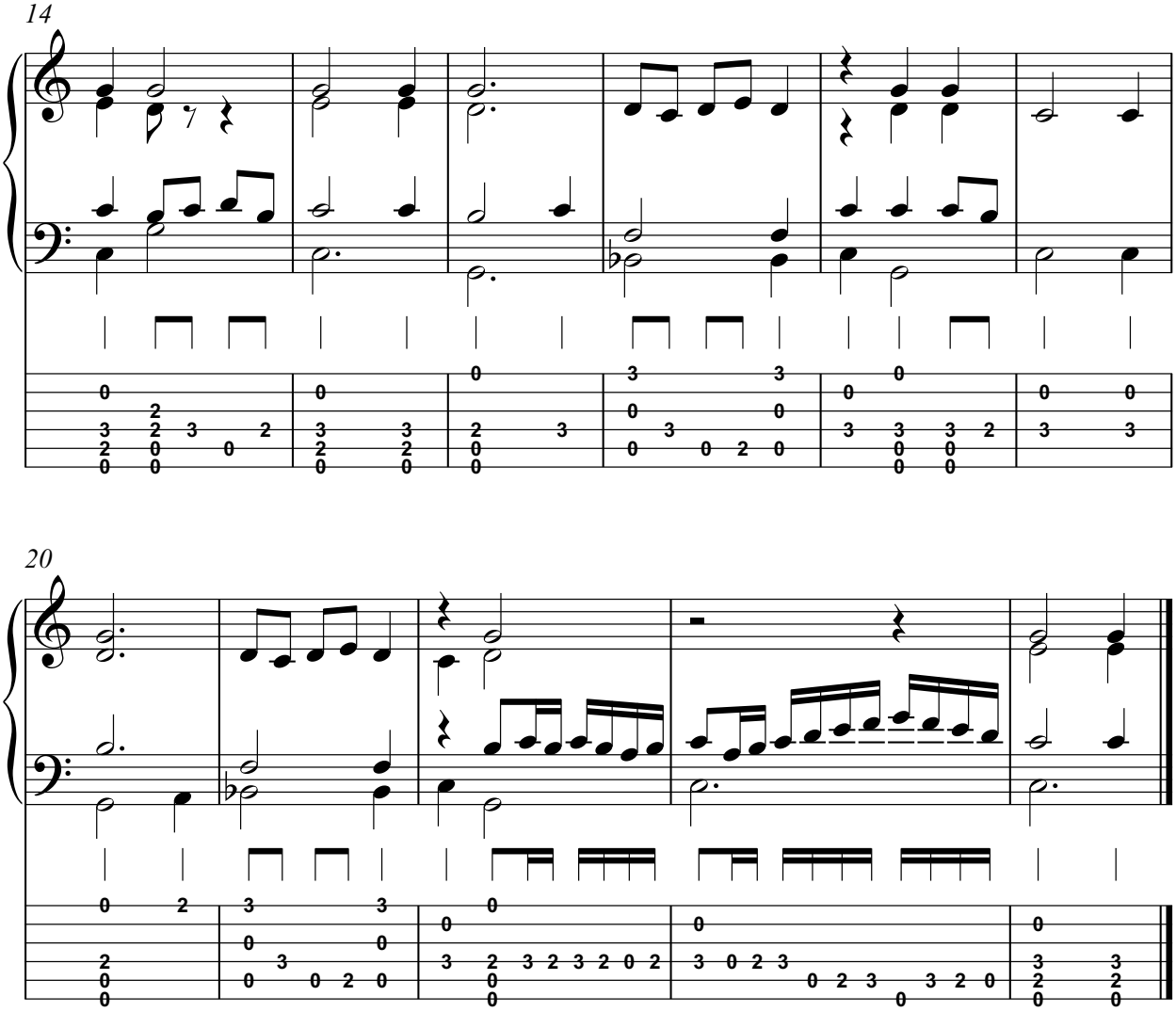
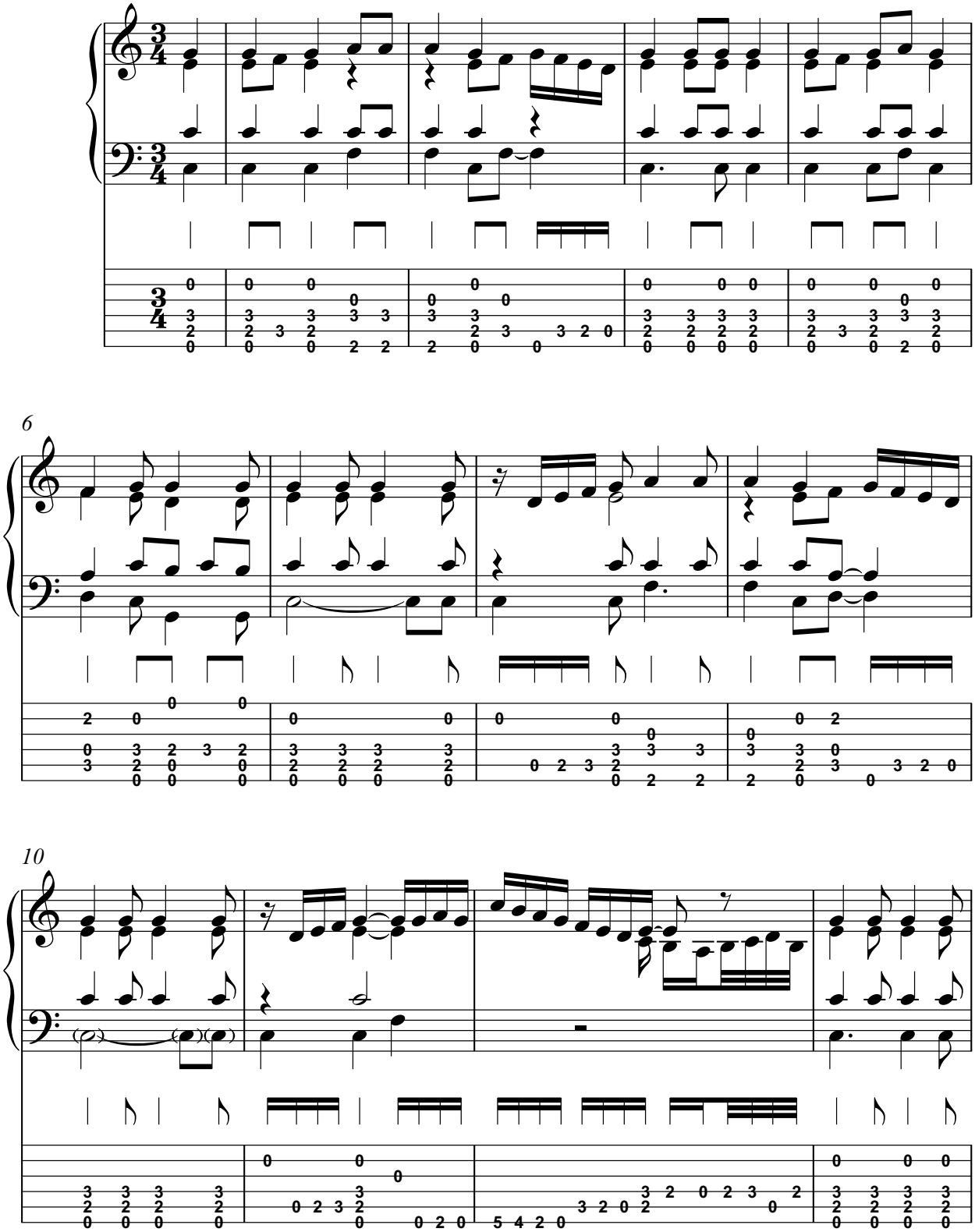


No. 3 Munaro in Piua B.B.



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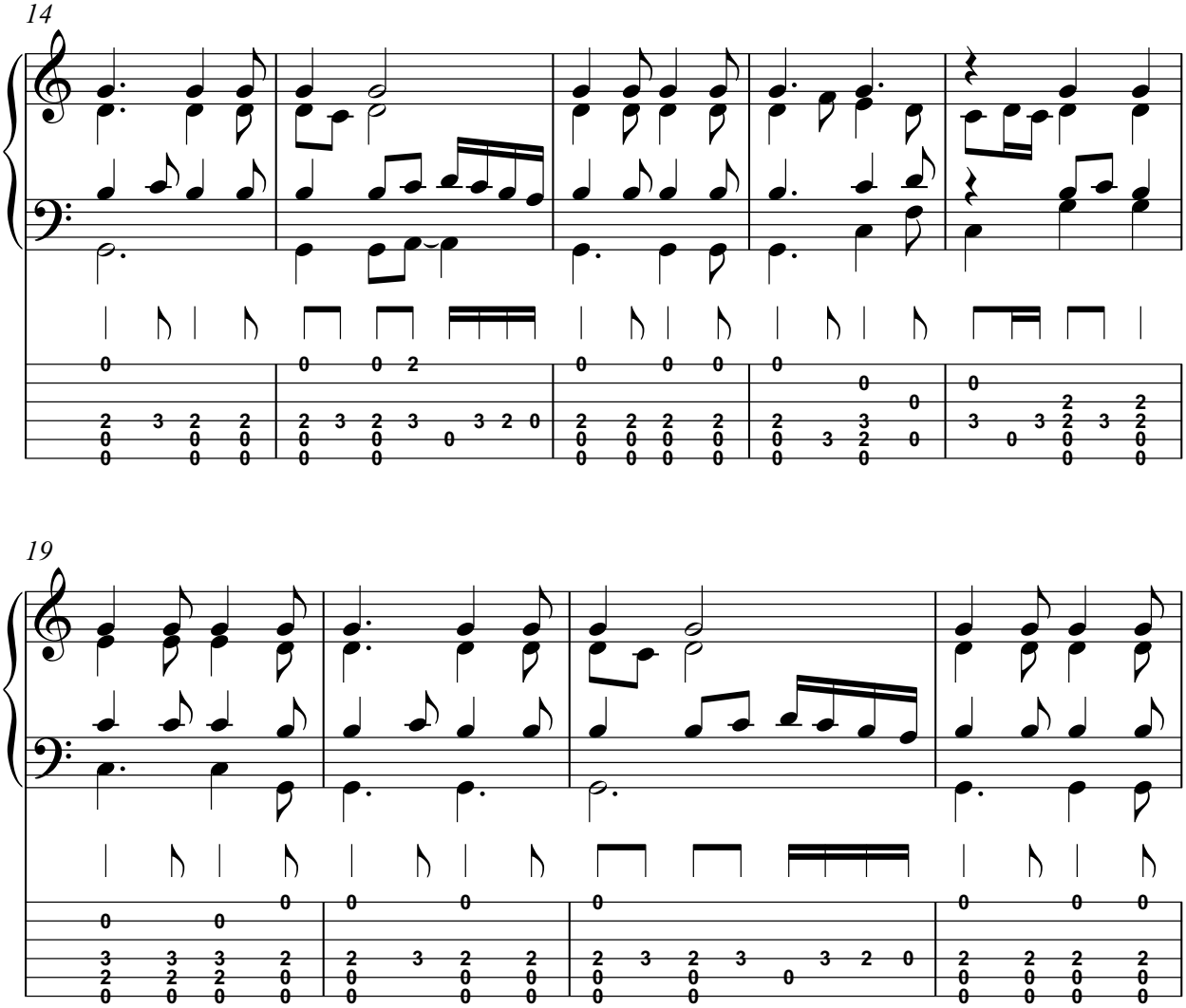
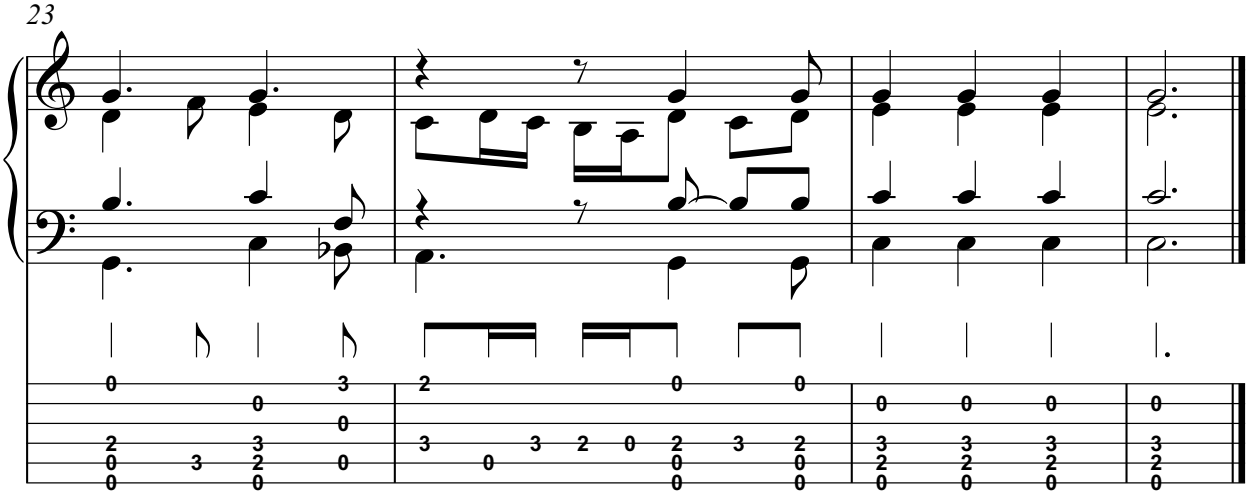
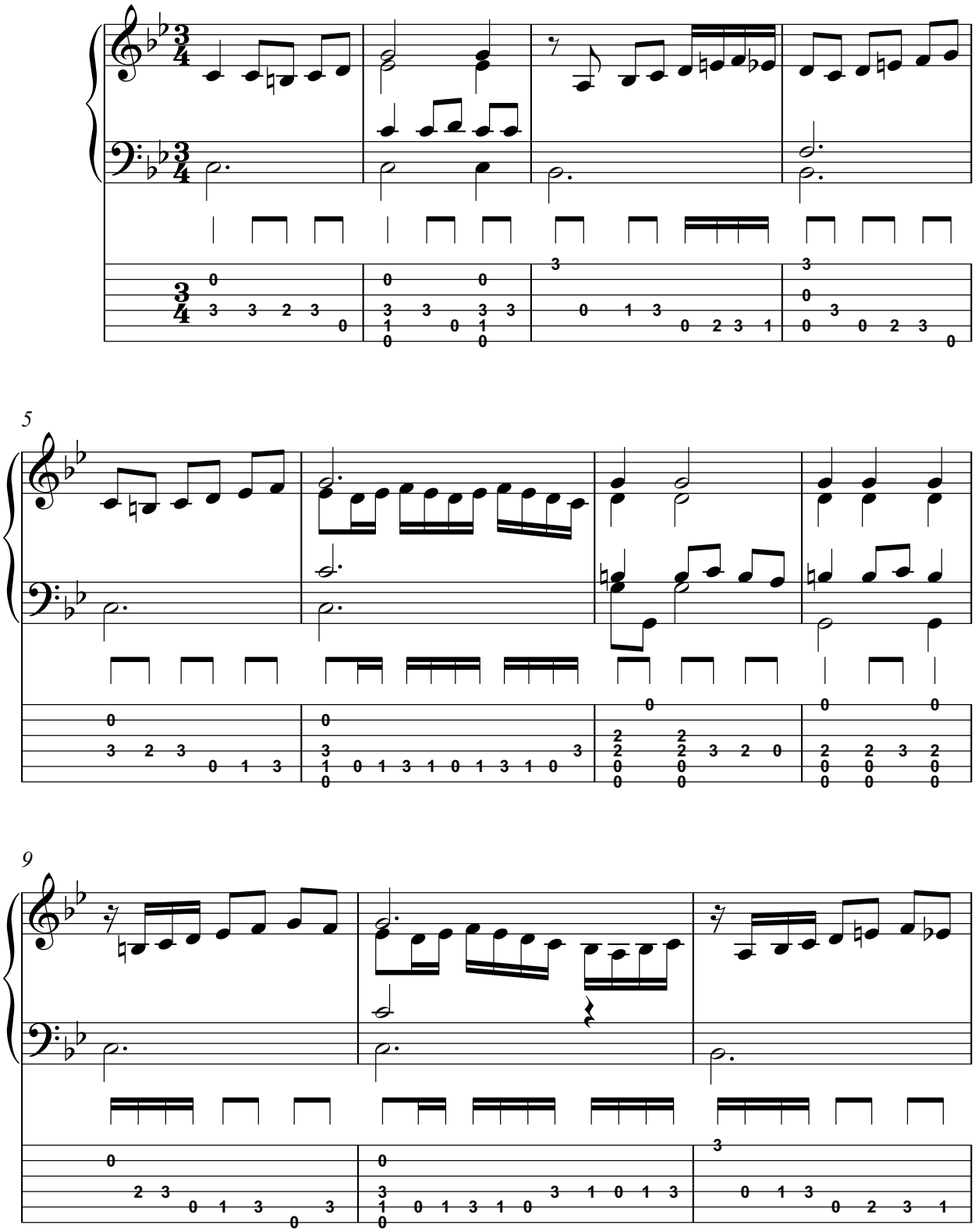



23

No. 4 Trodero B.B.

2v



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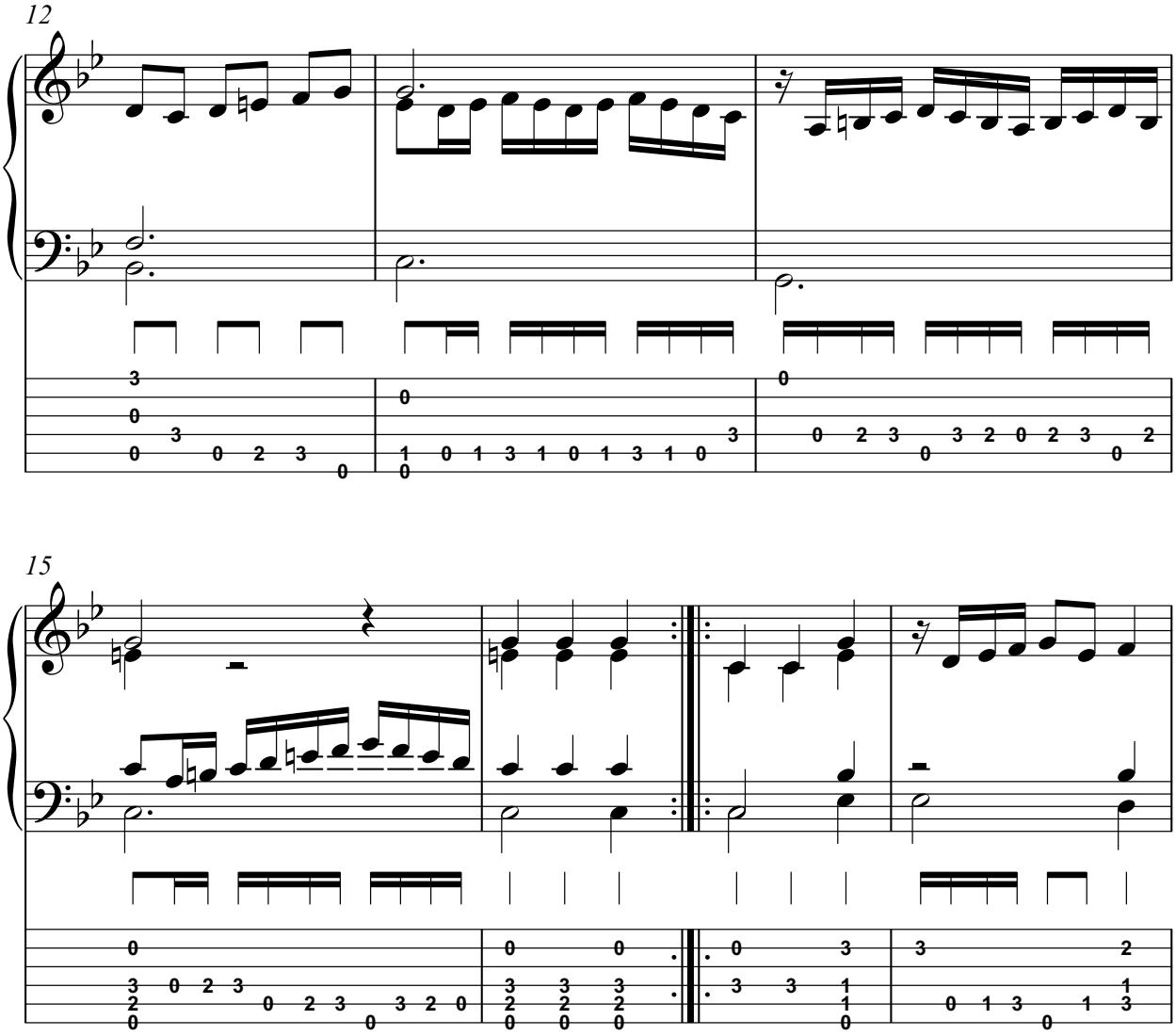
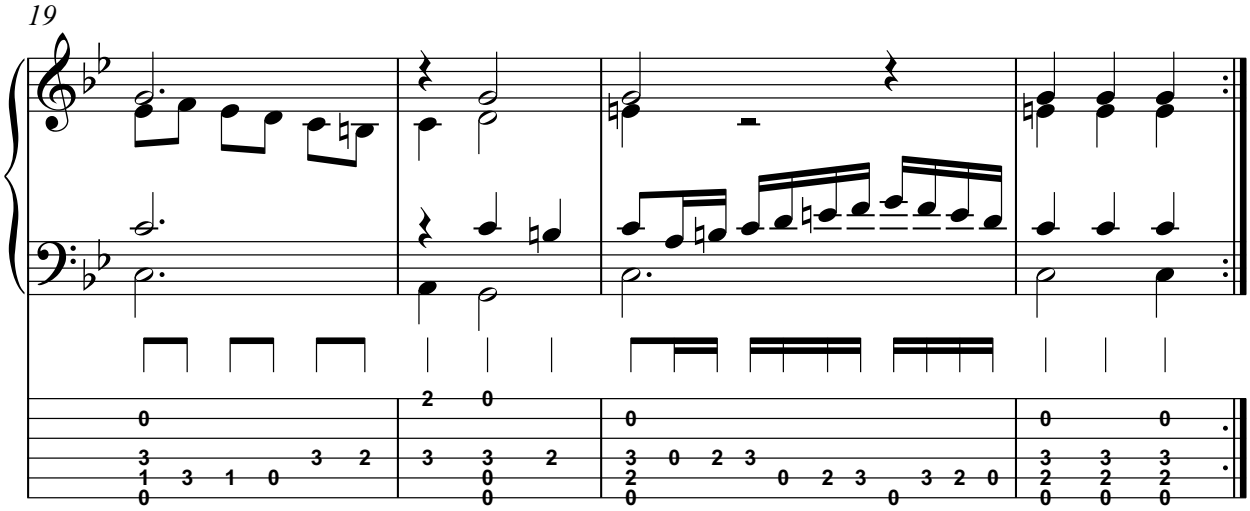
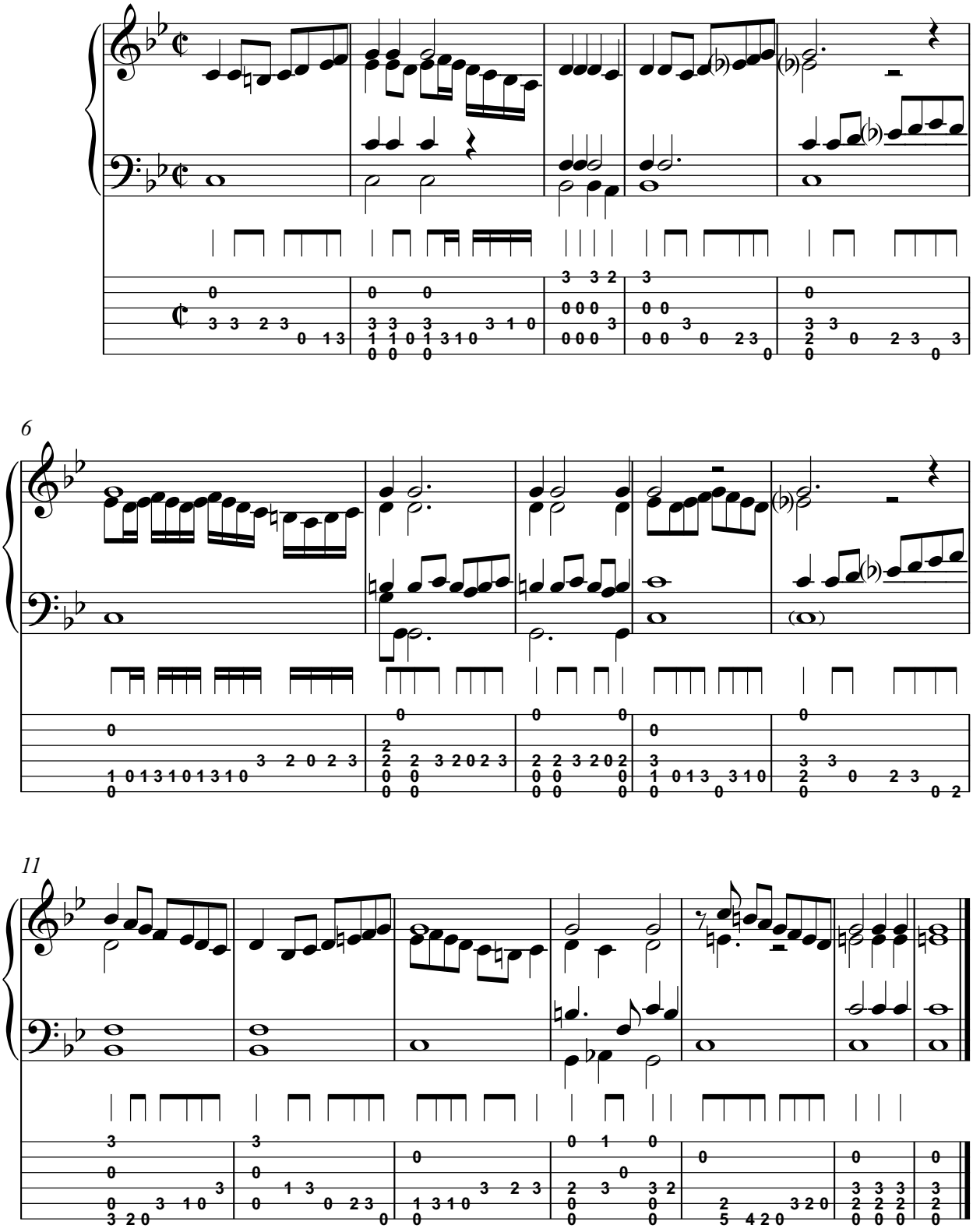



19

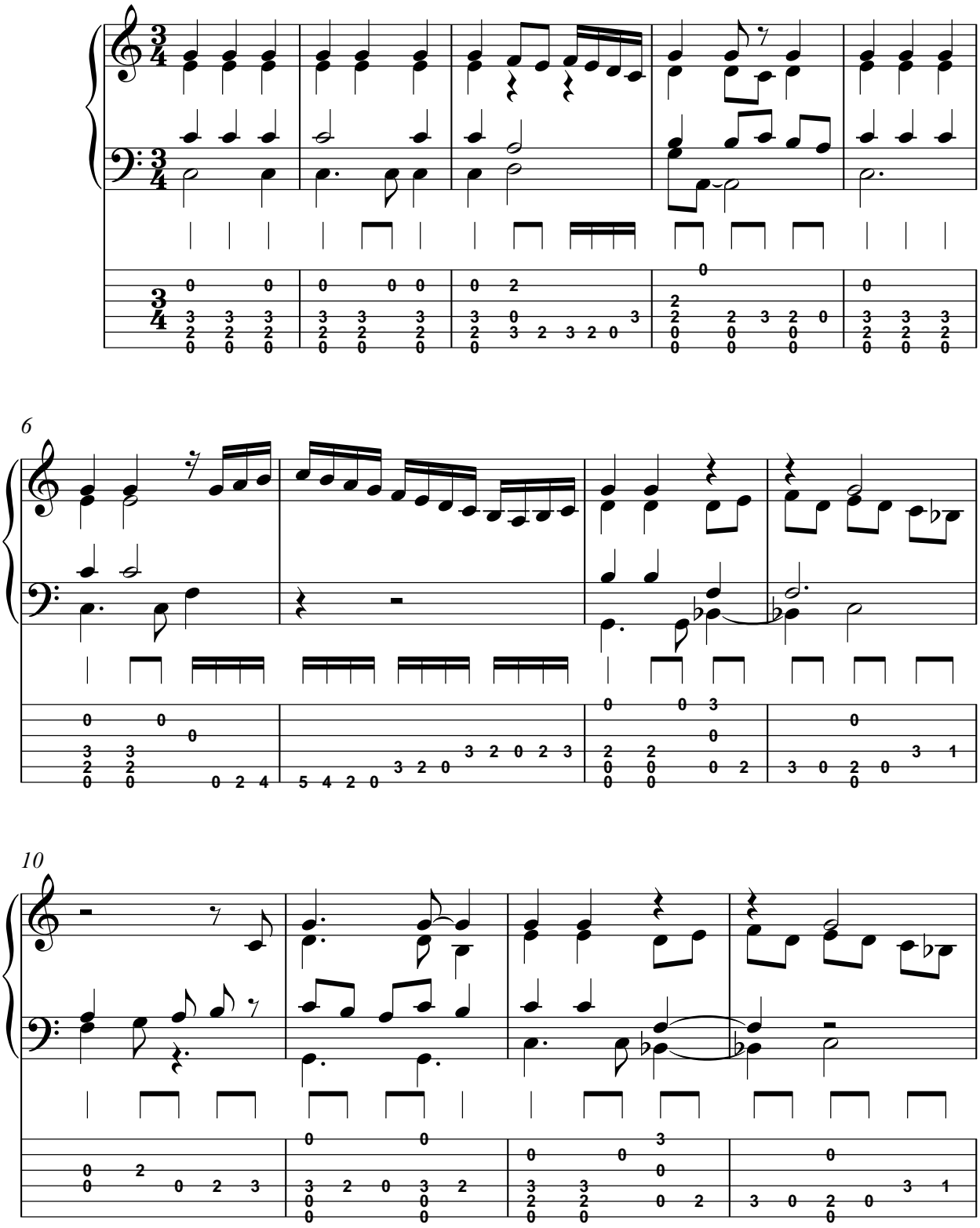
No. 5 Passo e Meggio (Passamezzo Antico)

3r



No. 6 Donna imprestatime el vostro buratto

3r



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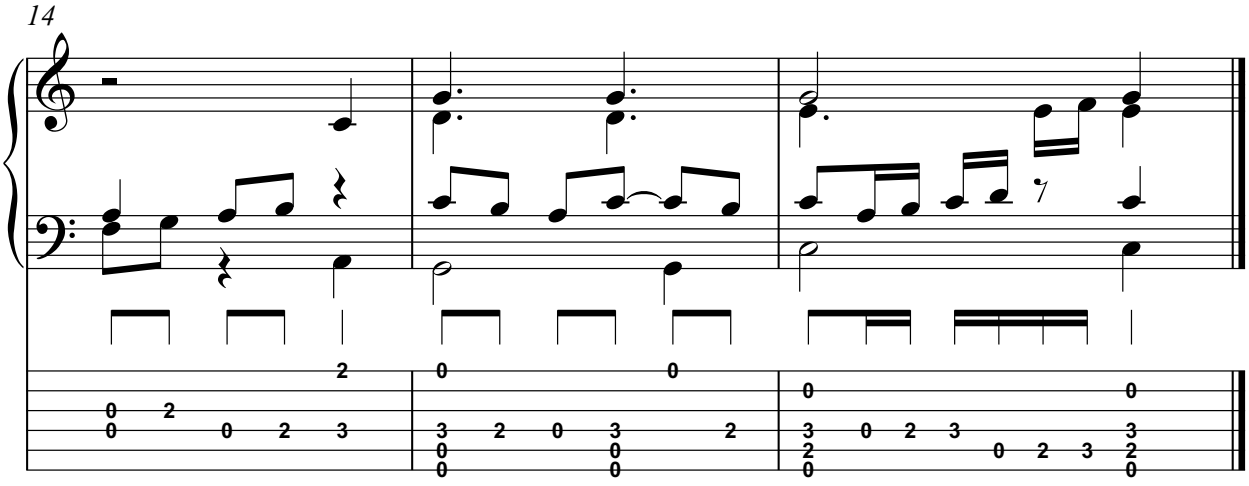
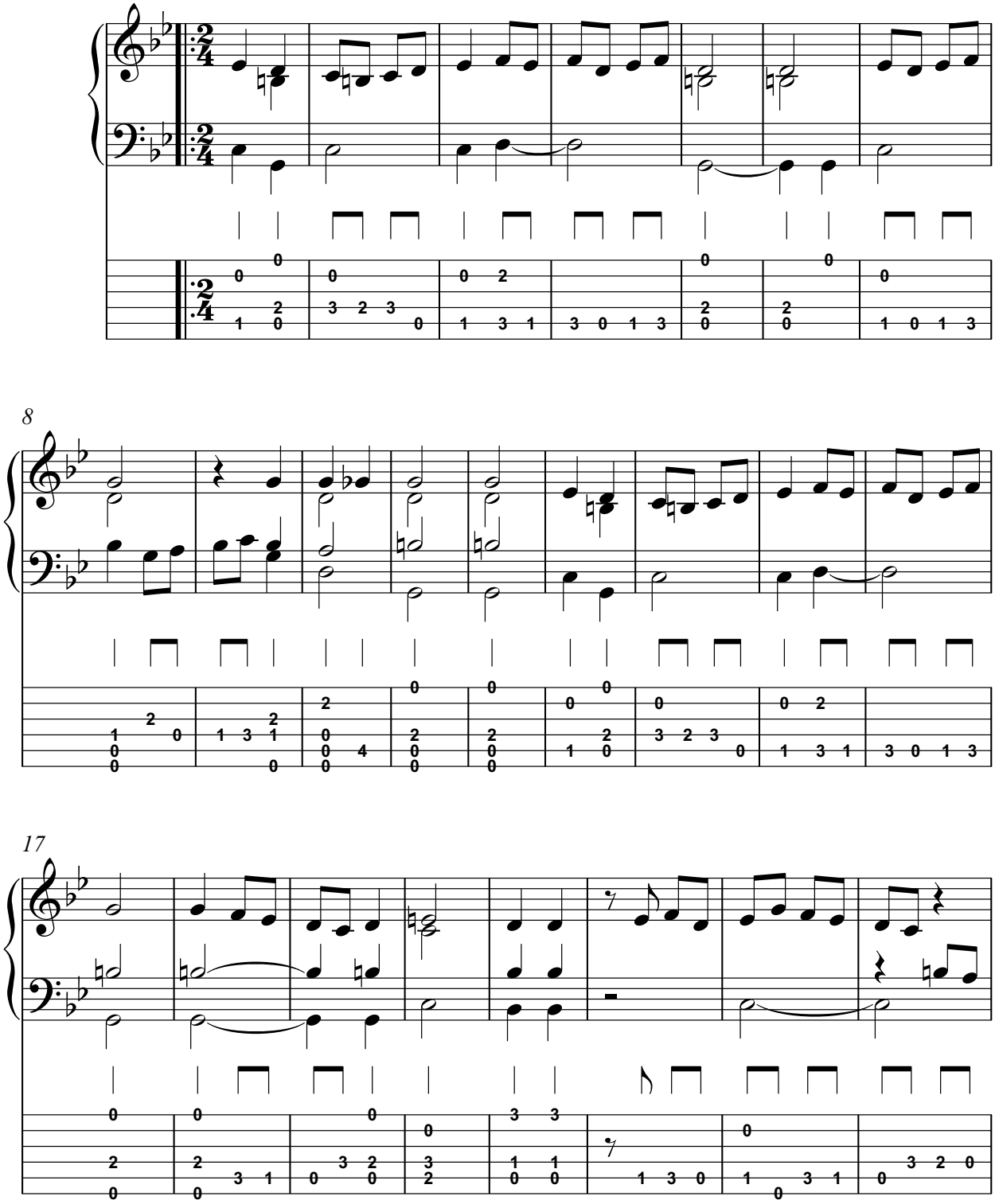


No. 7 El Marchese desalucio

3v



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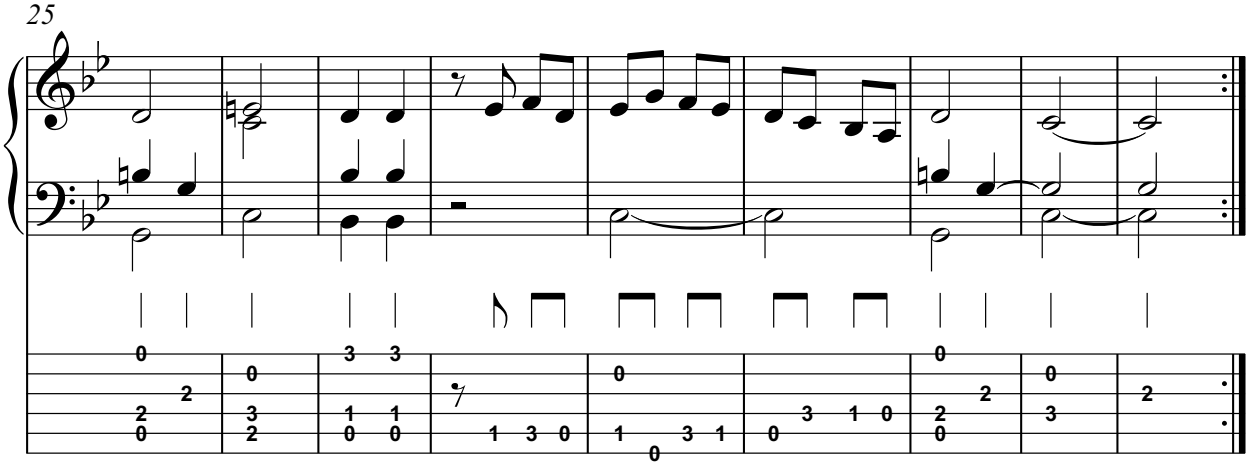
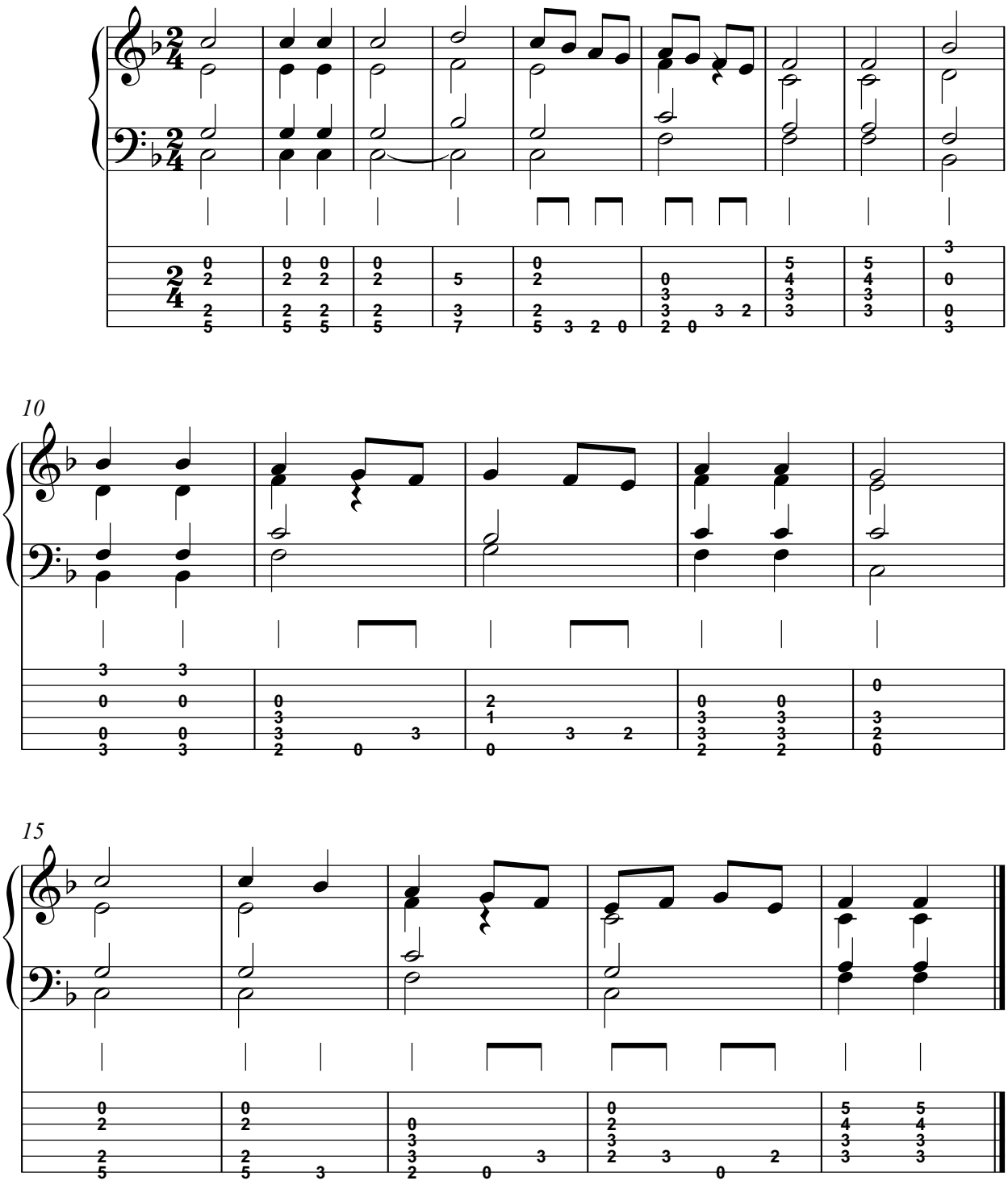


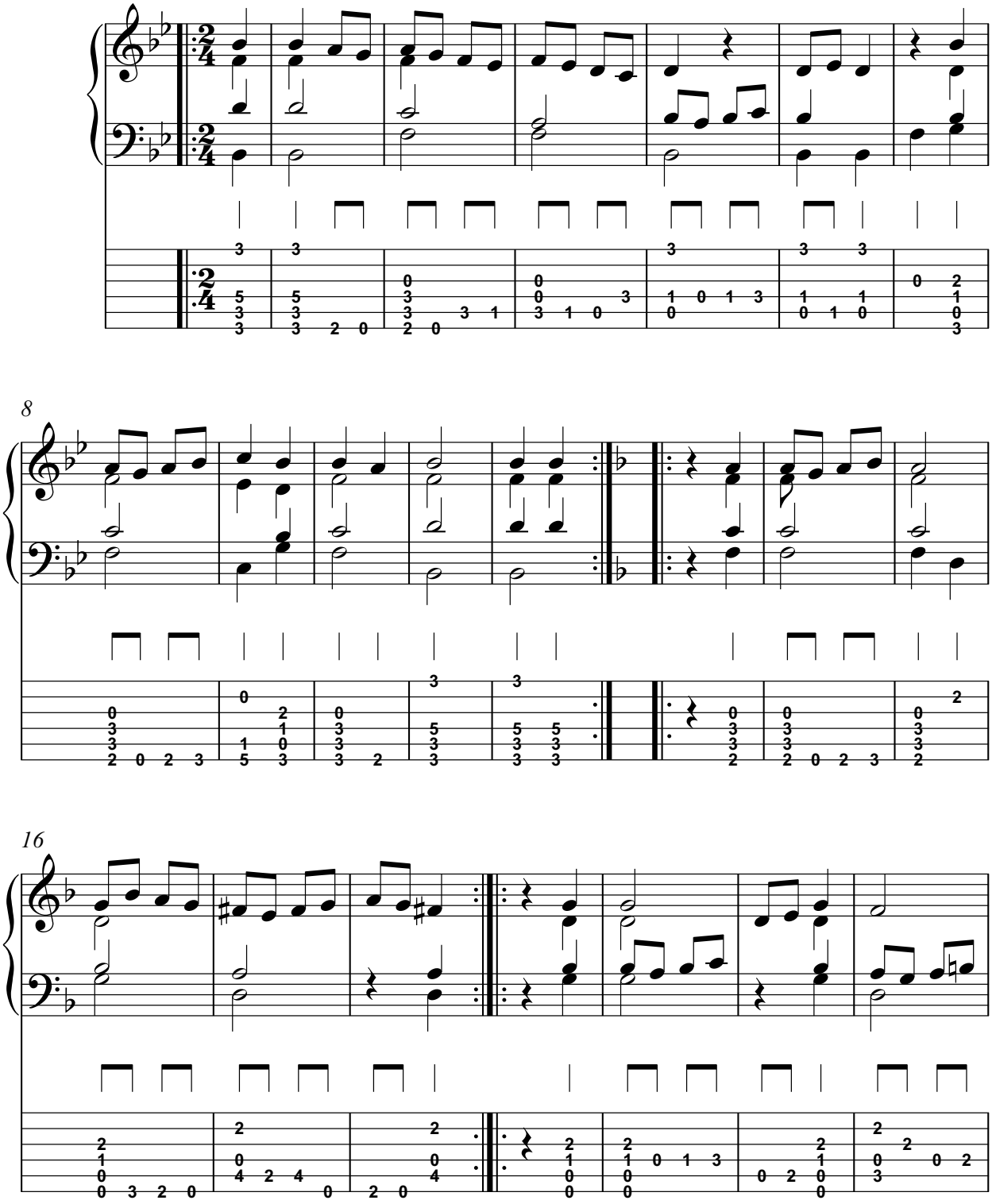
No.8 La monicella

3v



No. 9 Franciosina

4r



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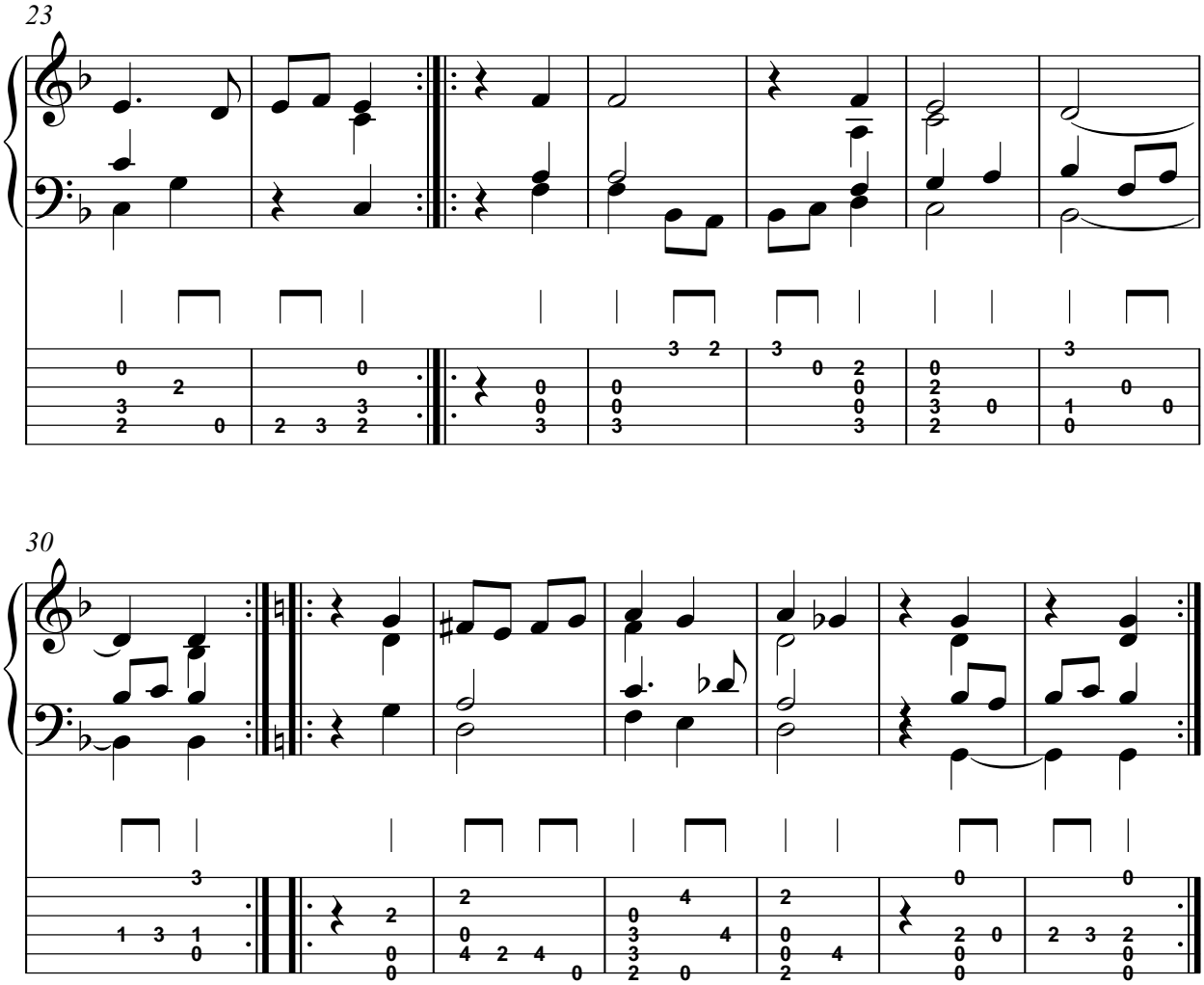
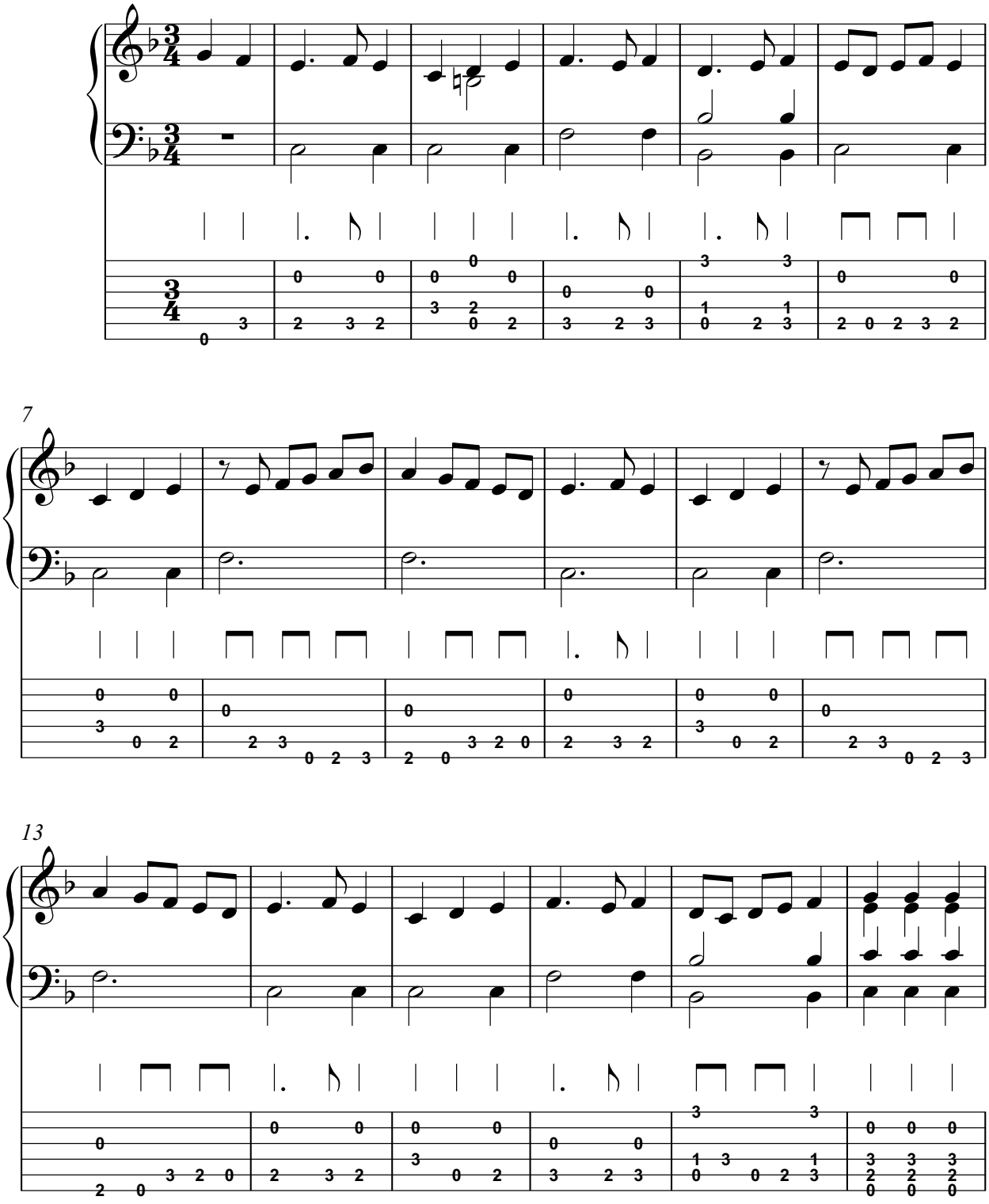


No. 10 Bernardon

4v-5r



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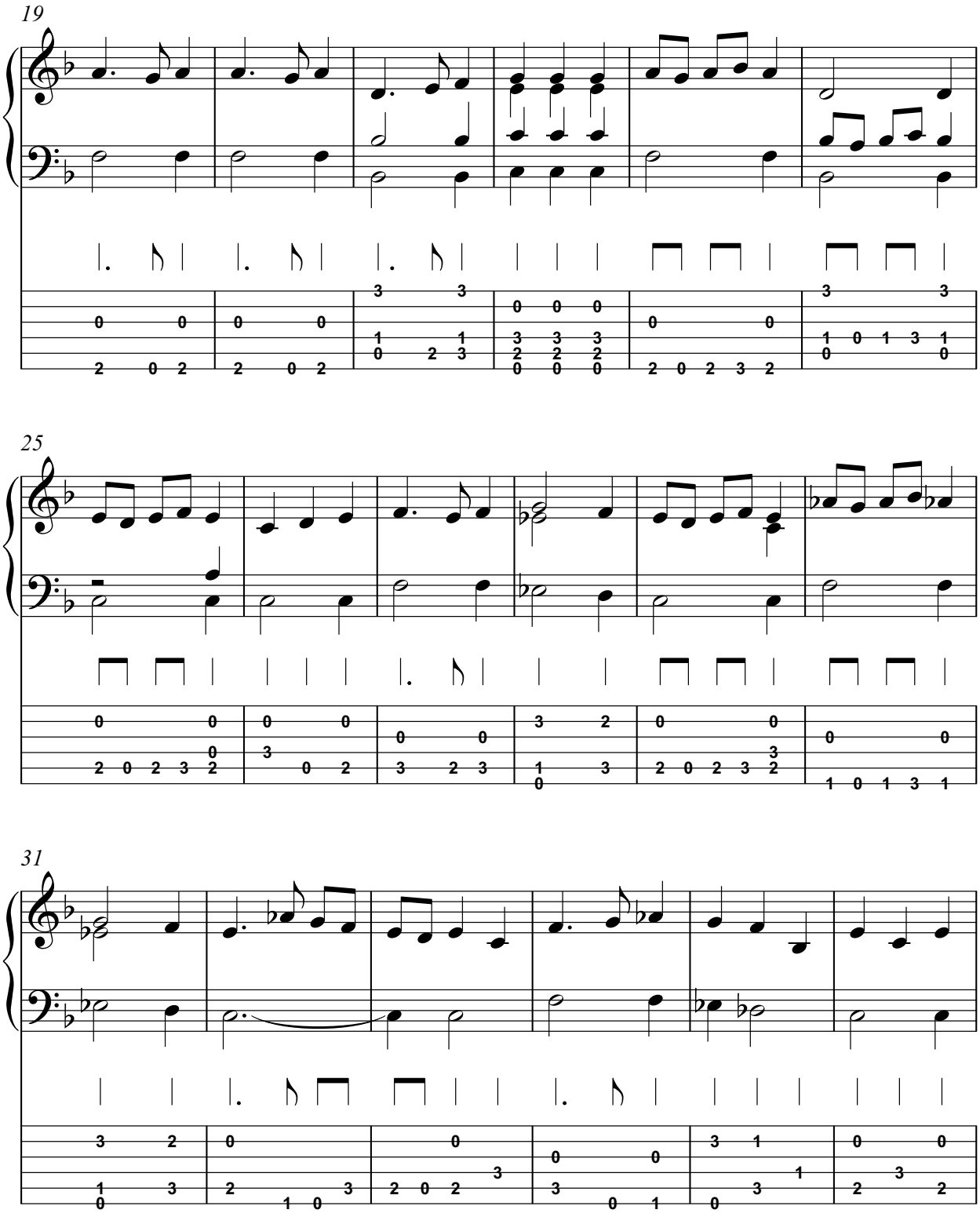
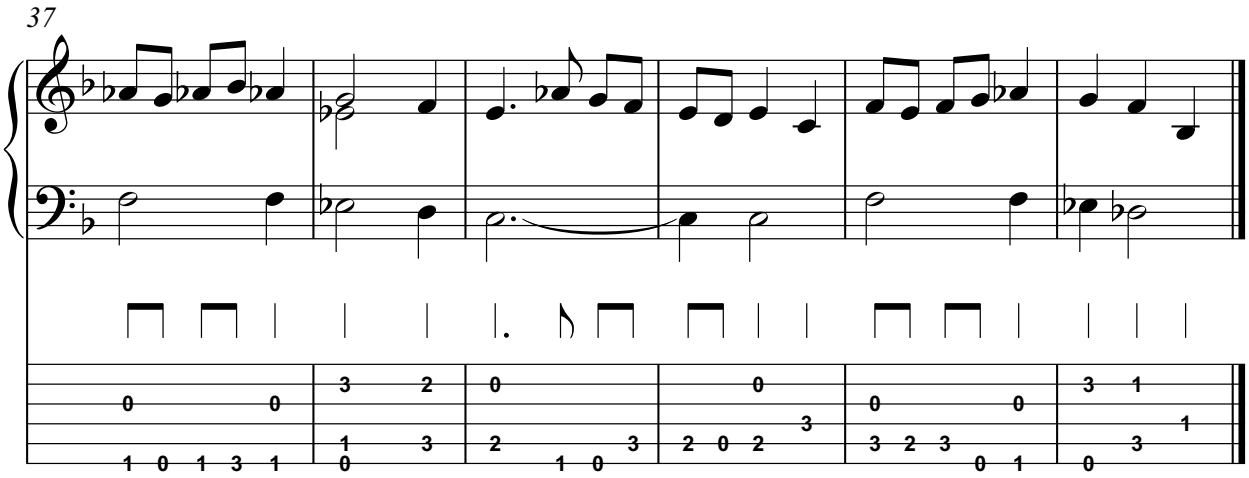
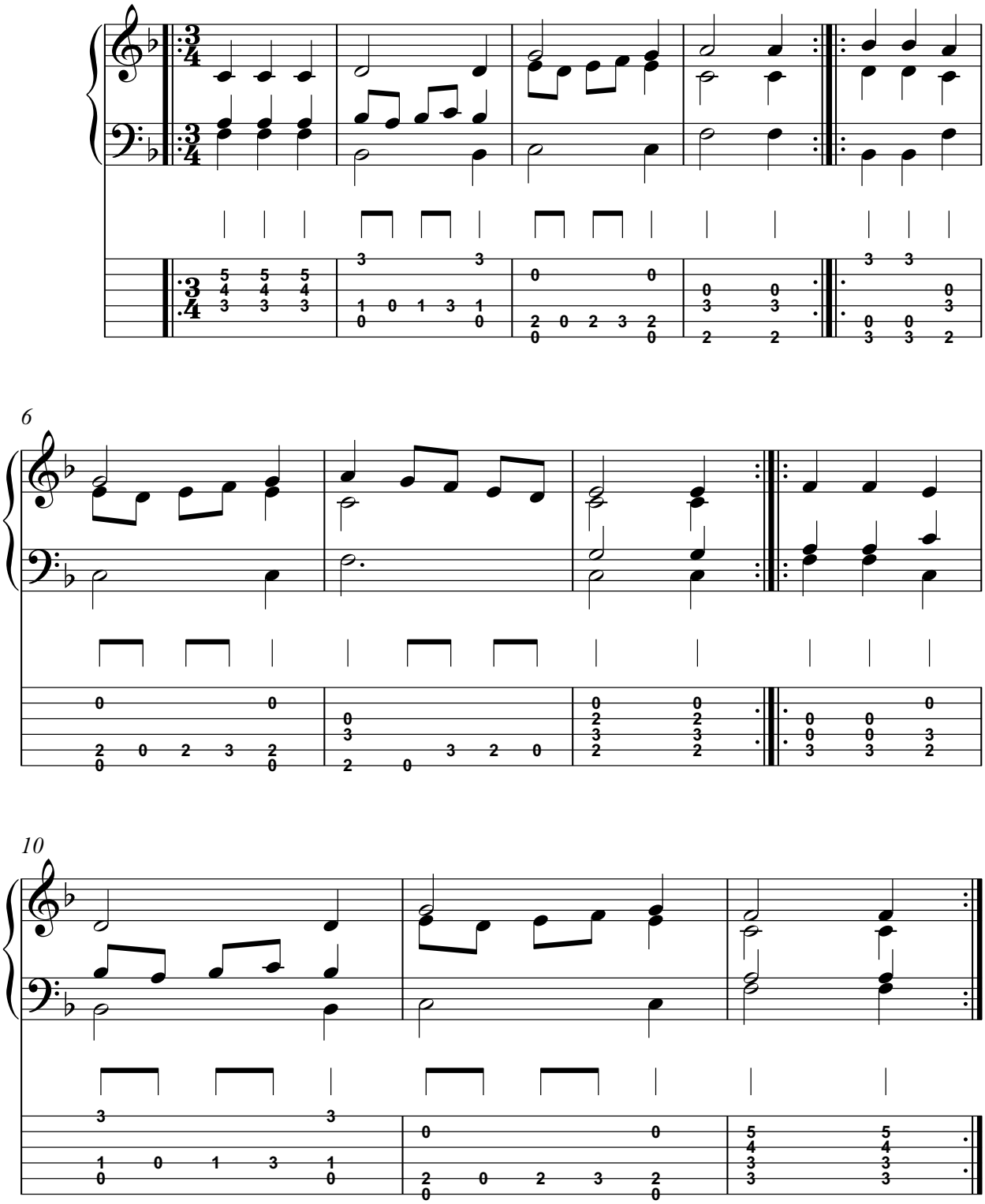


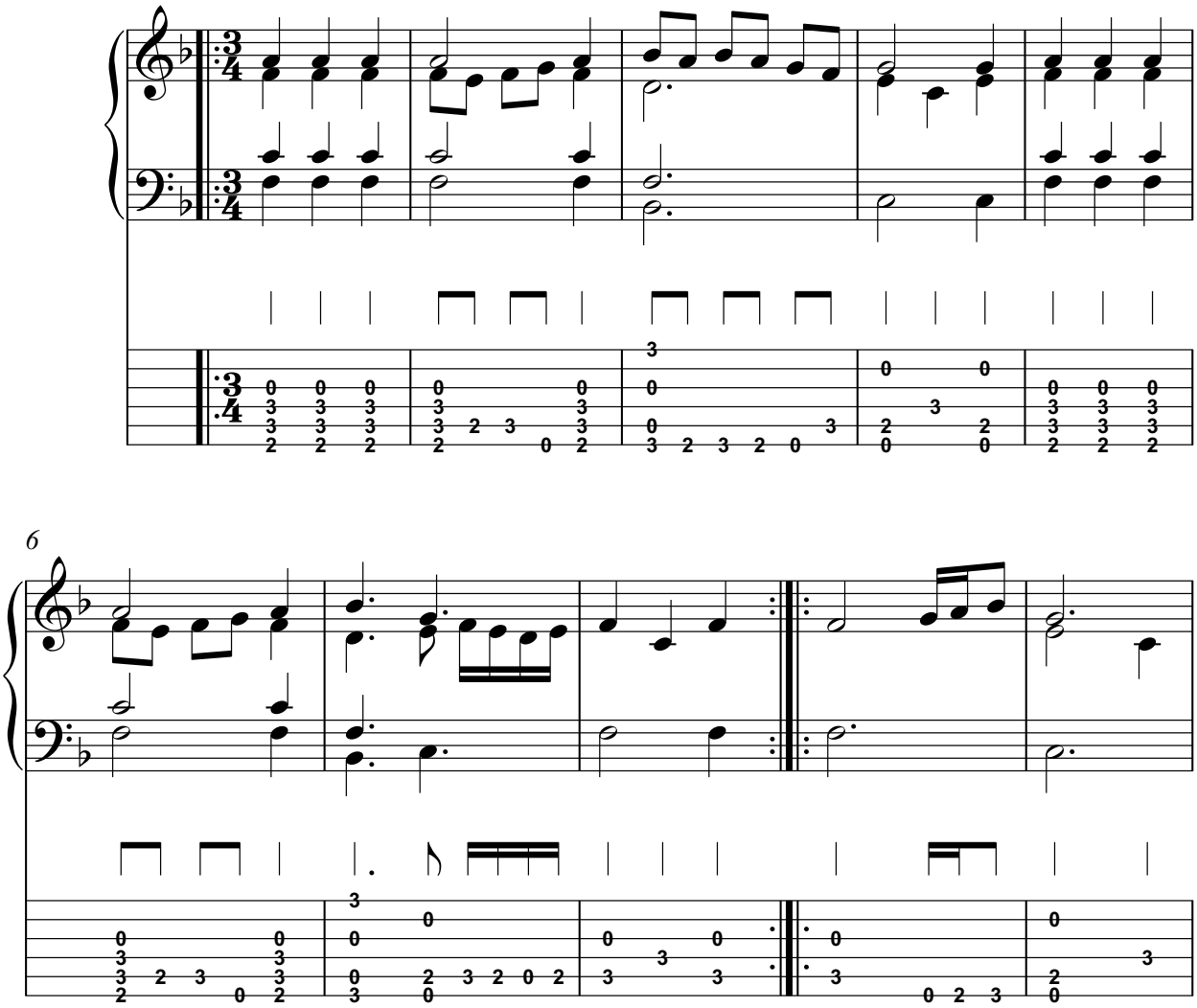

37

No. 11 La Lonbarda



No. 12 La bertonicha

5r



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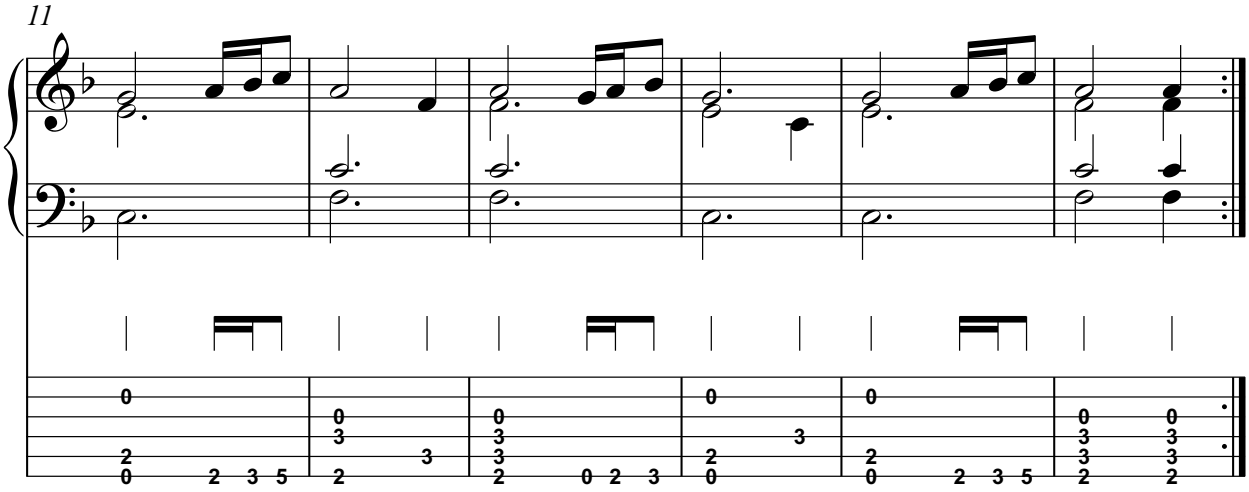
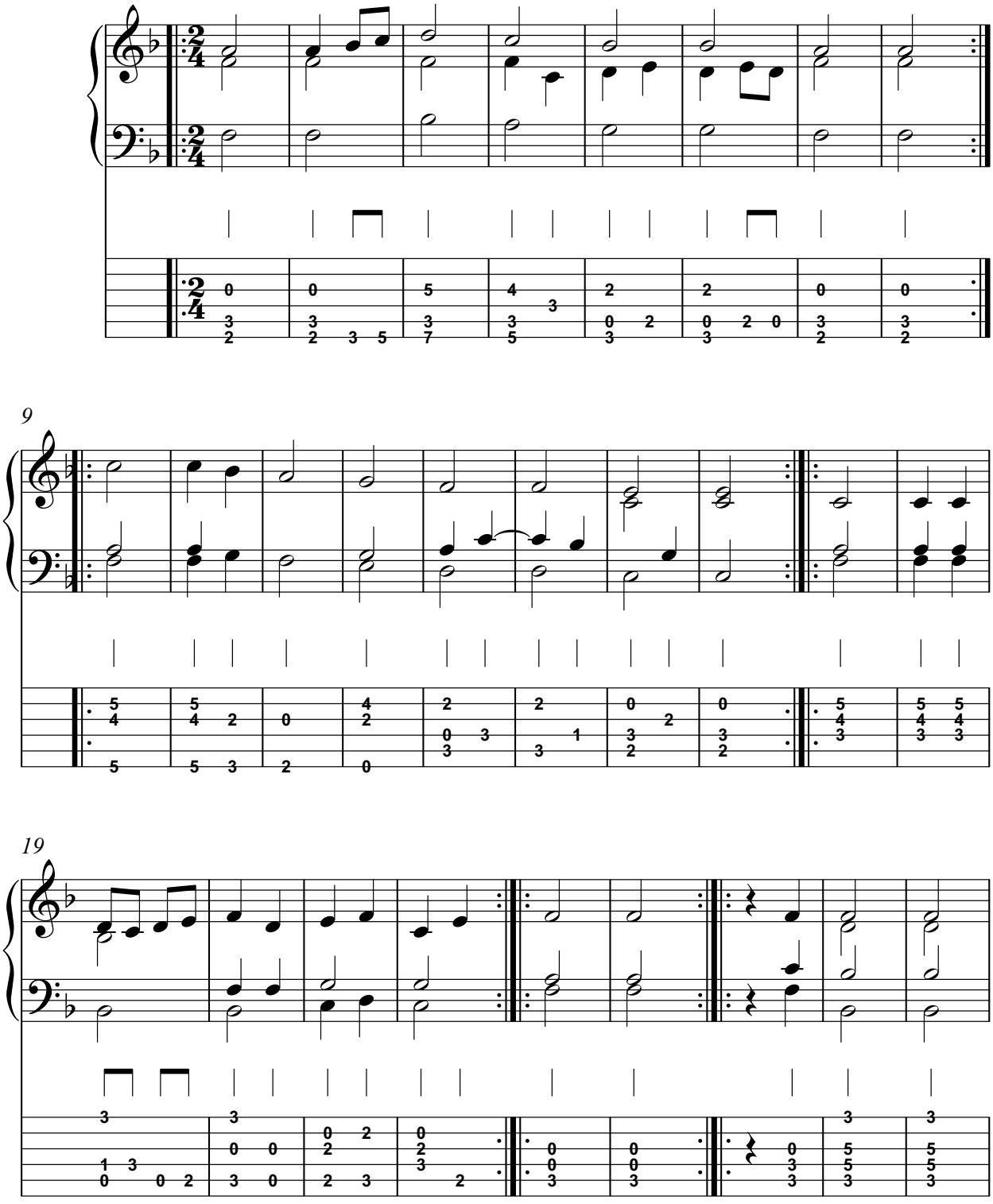


No. 13 La geomatria

5v



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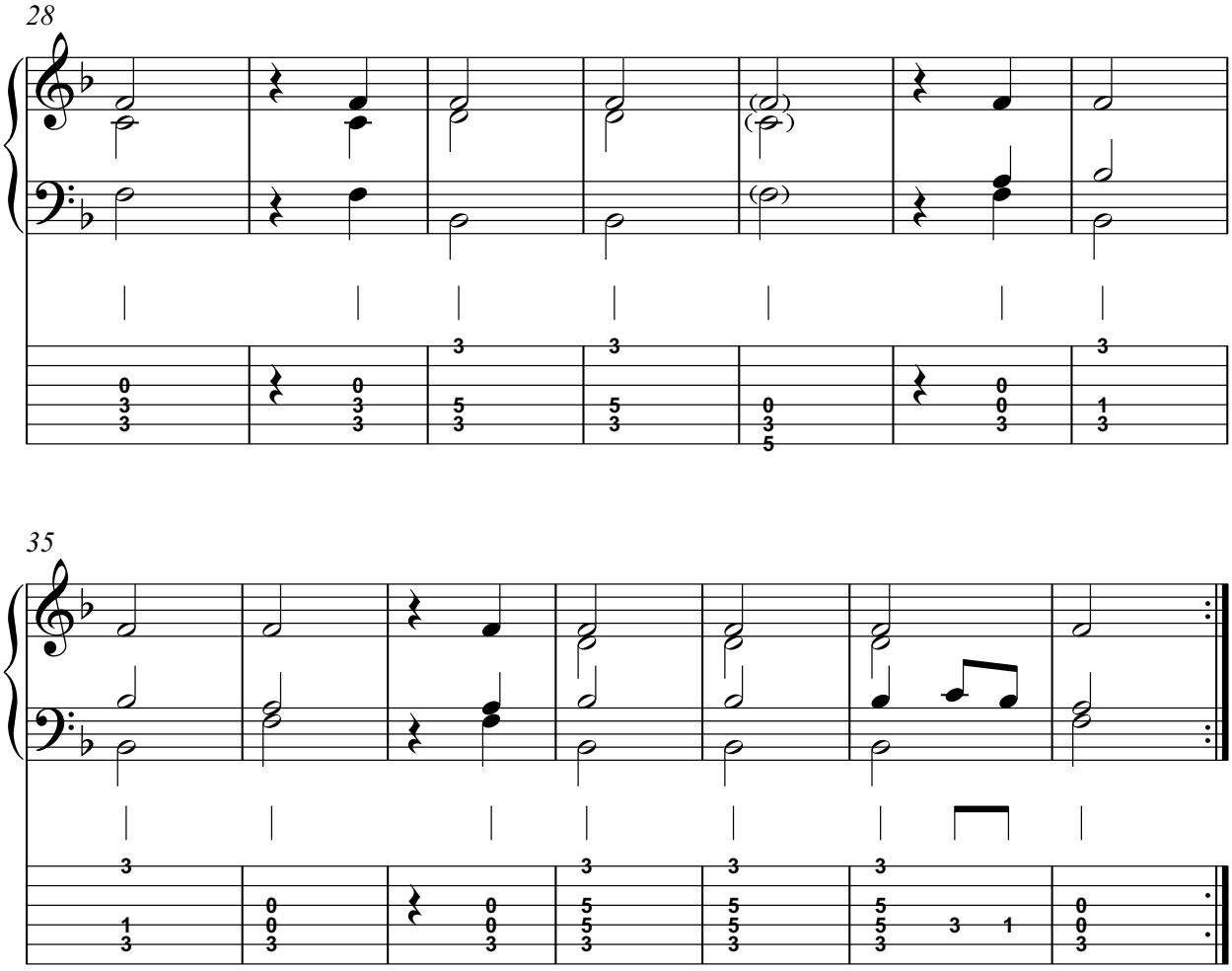
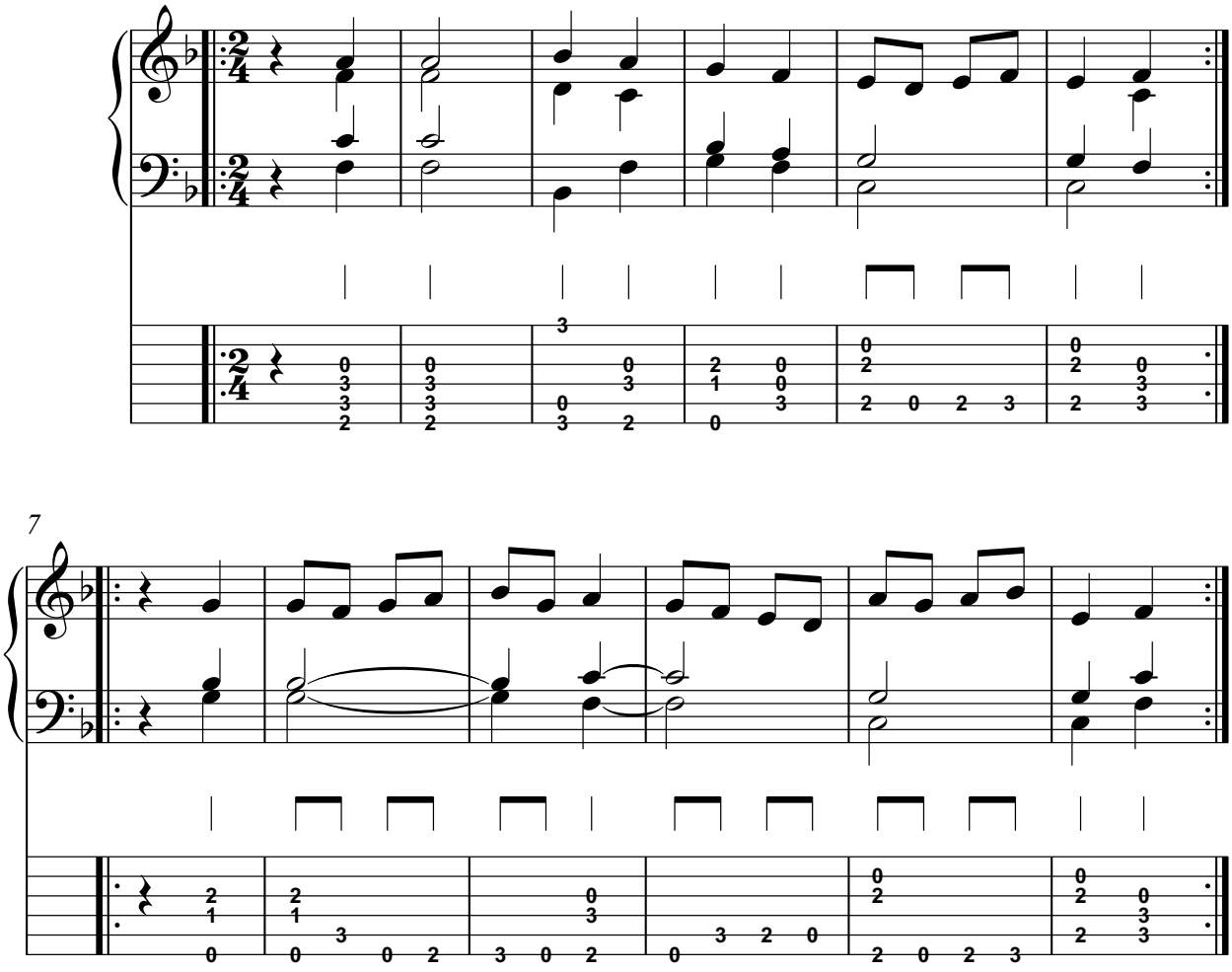


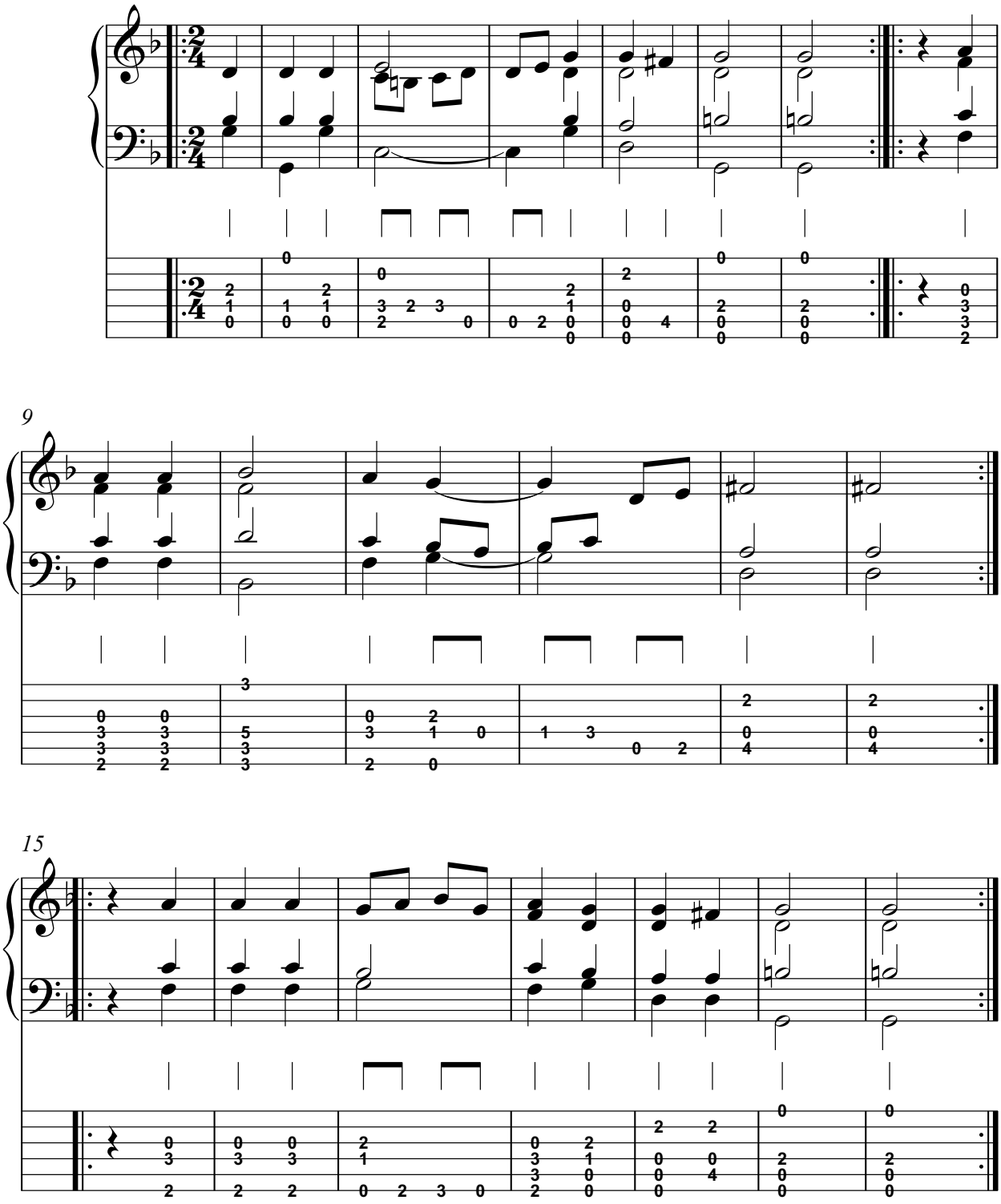
No. 14 Tantarrara chomatrello

5v

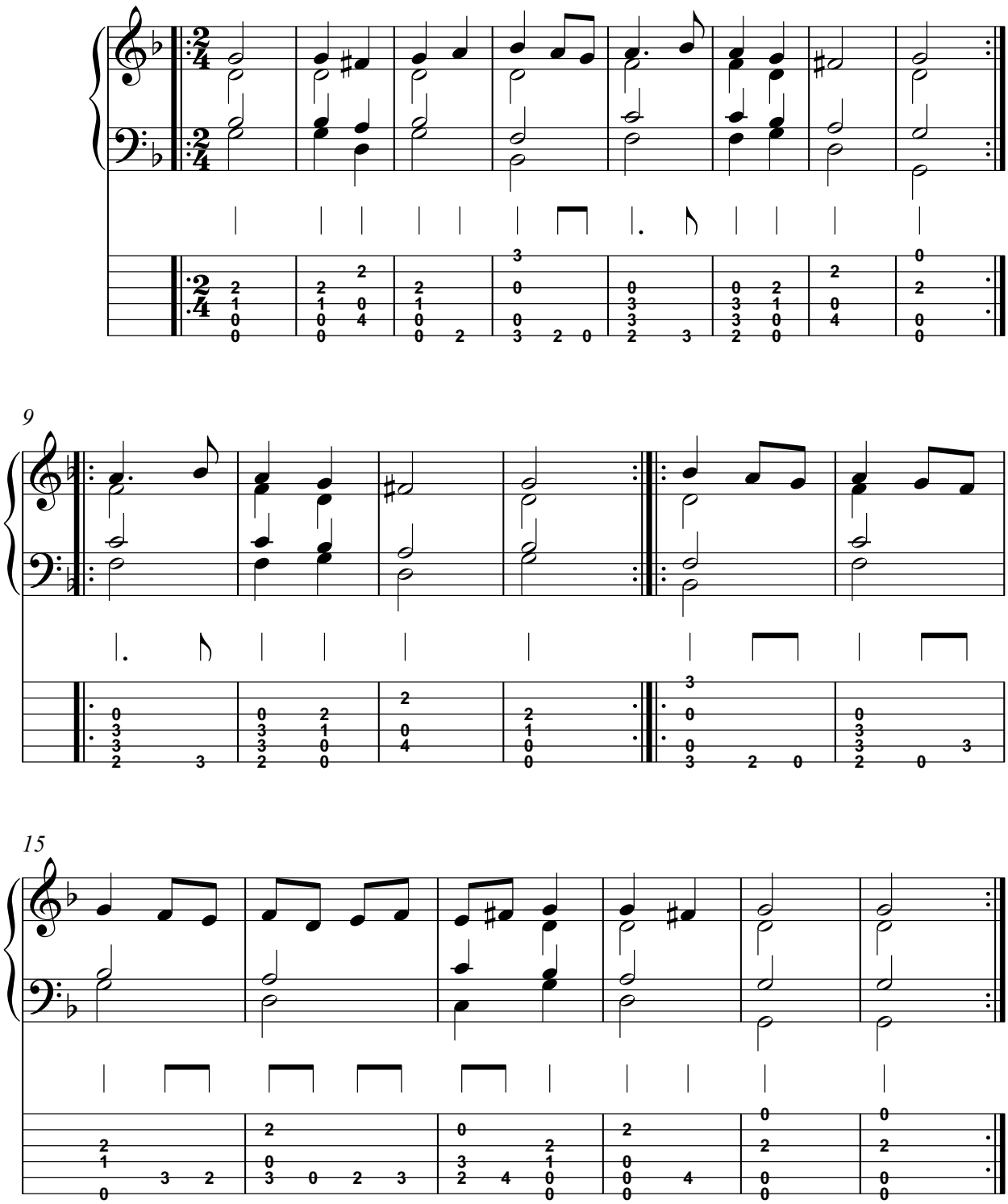


No. 15 El bataino

6r

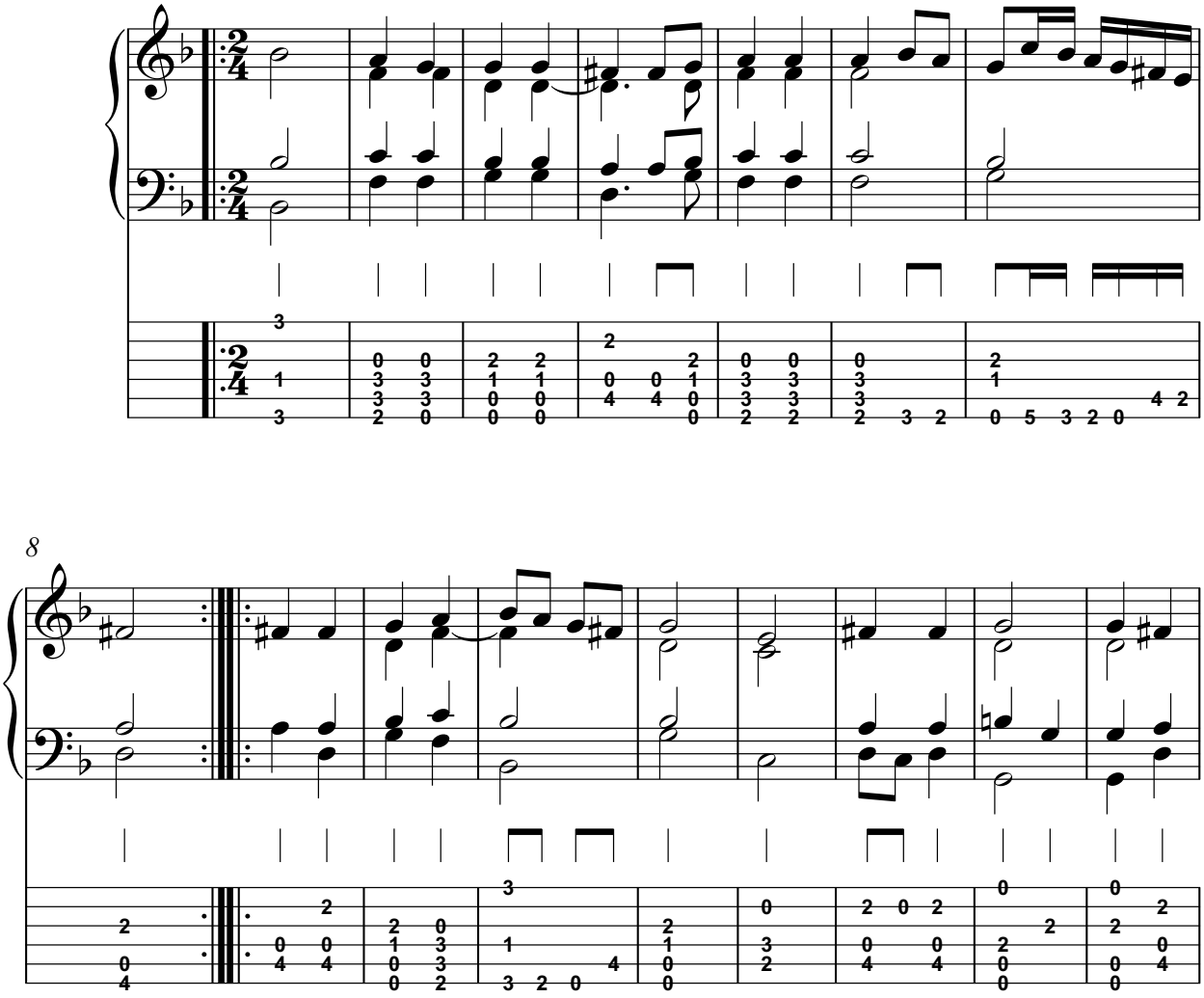


No. 16 La castalda



No. 17 O dio che agio fatto al cielo et al la fortuna

6v



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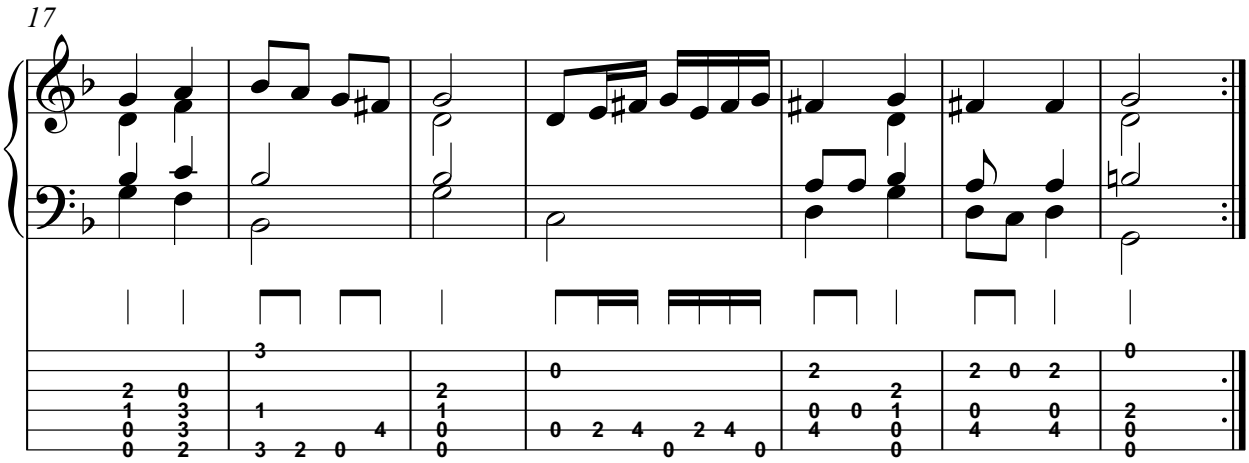
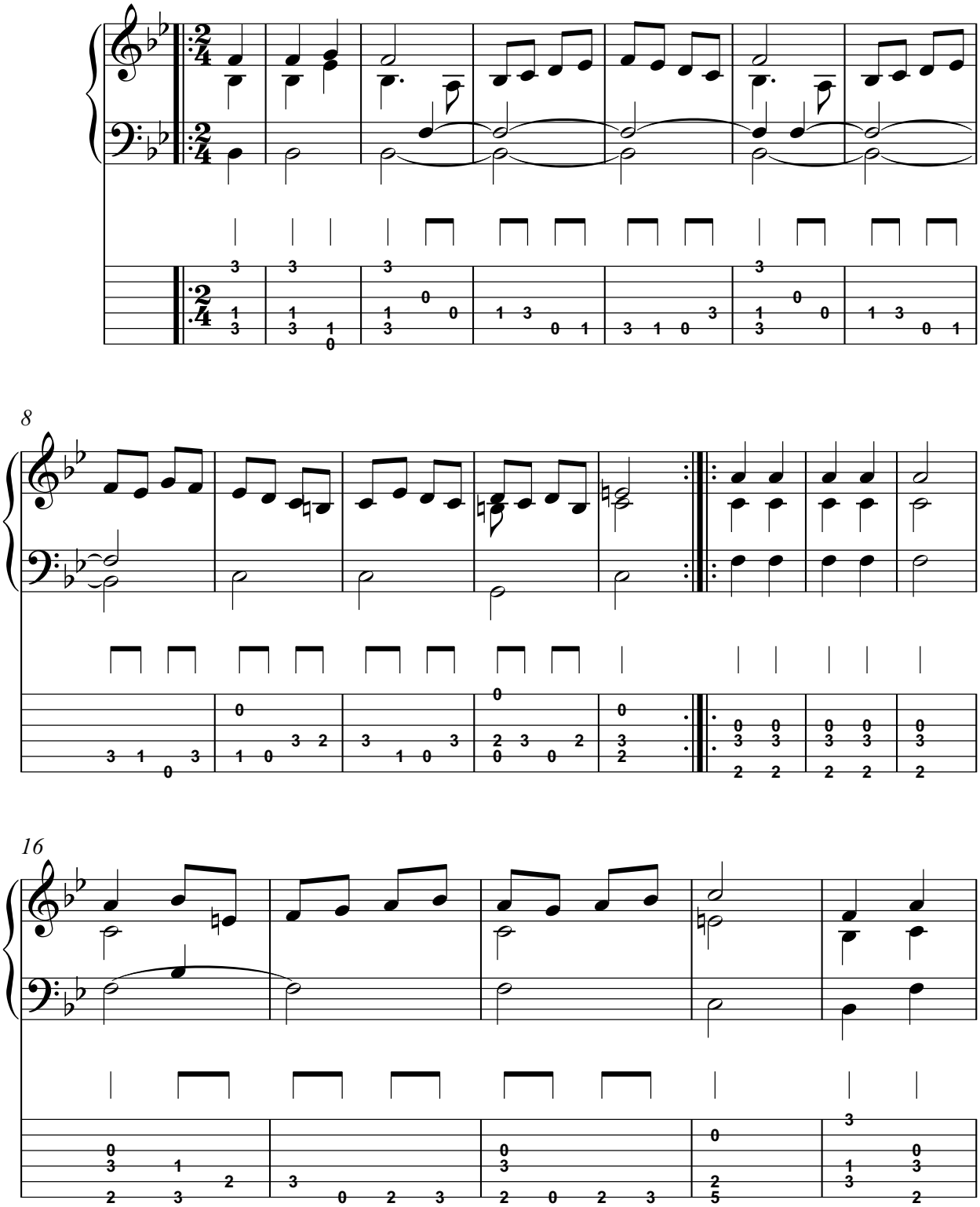


No. 18 La torza

6v



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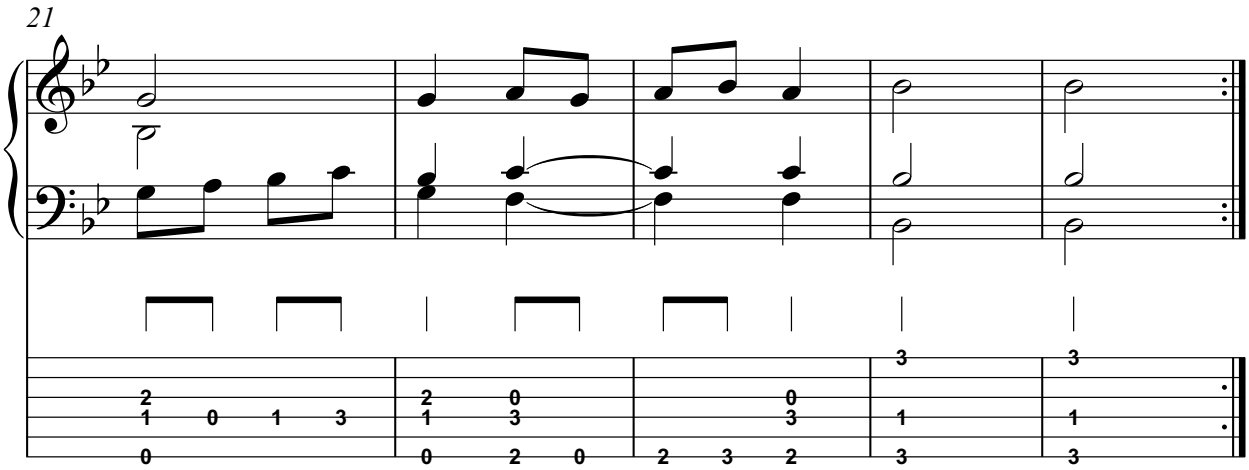
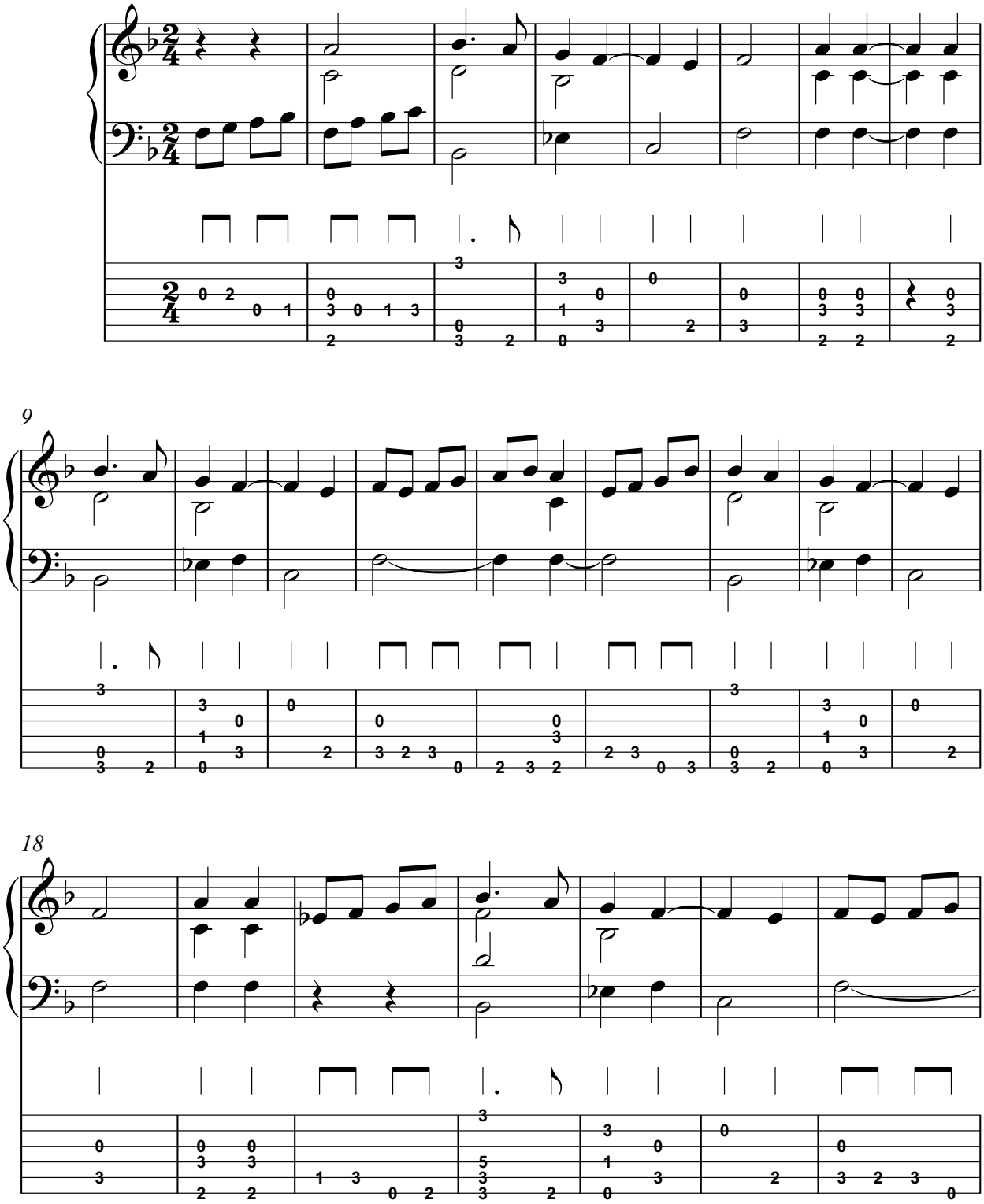


No. 19 La mantovanella



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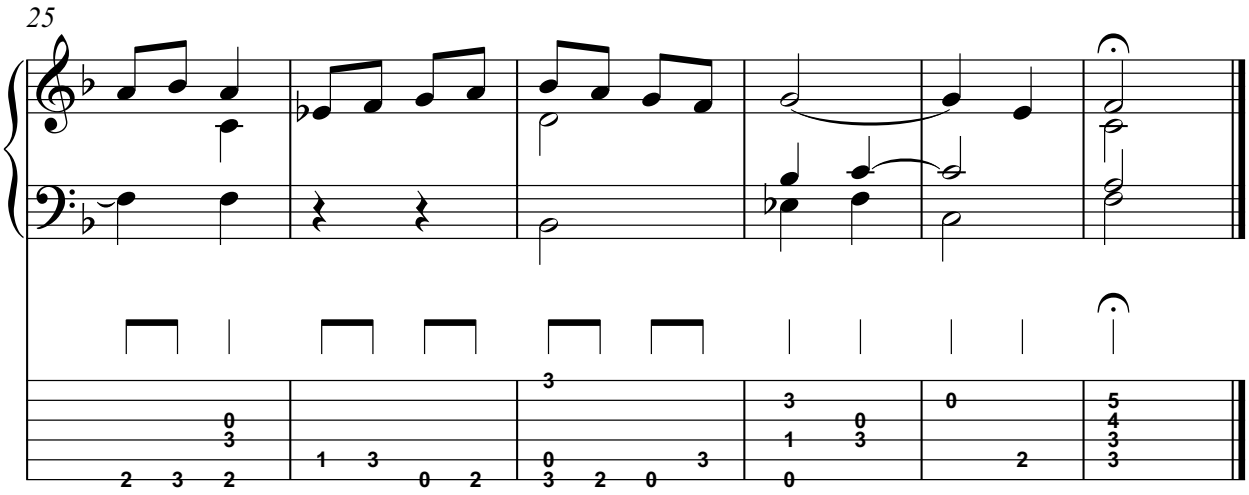
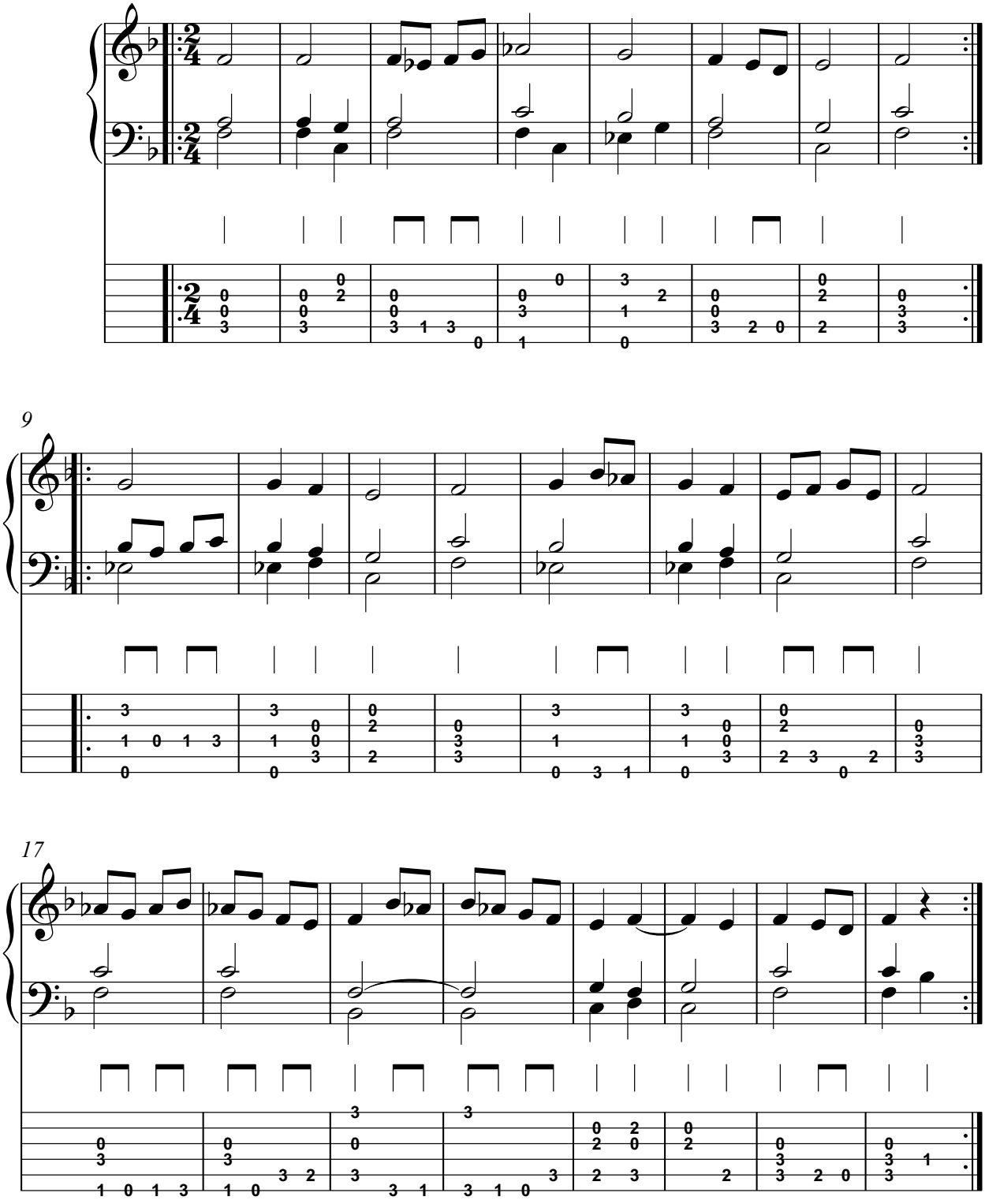
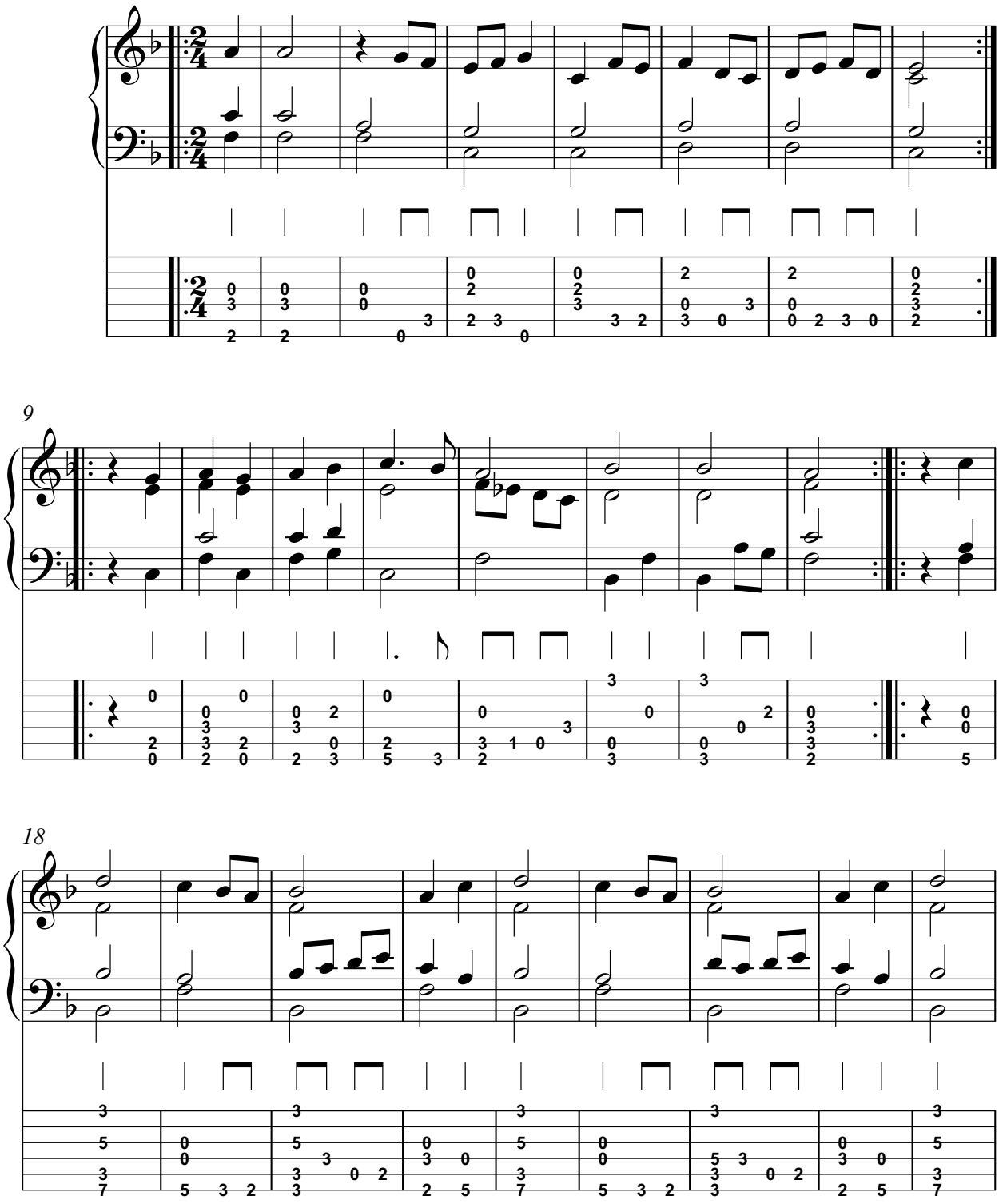


No. 20 La devota del cor mio



No. 21 El stendardo

7v



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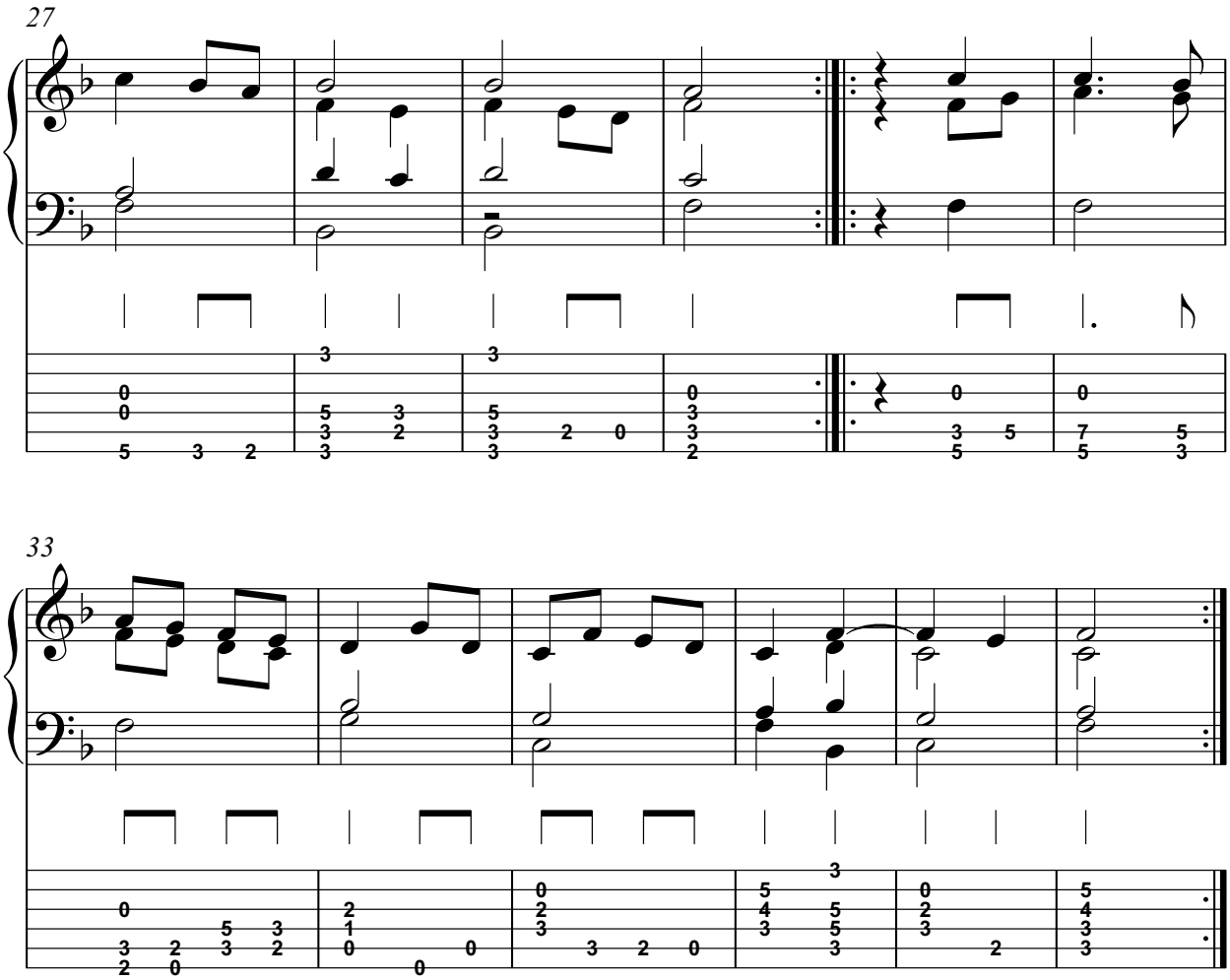
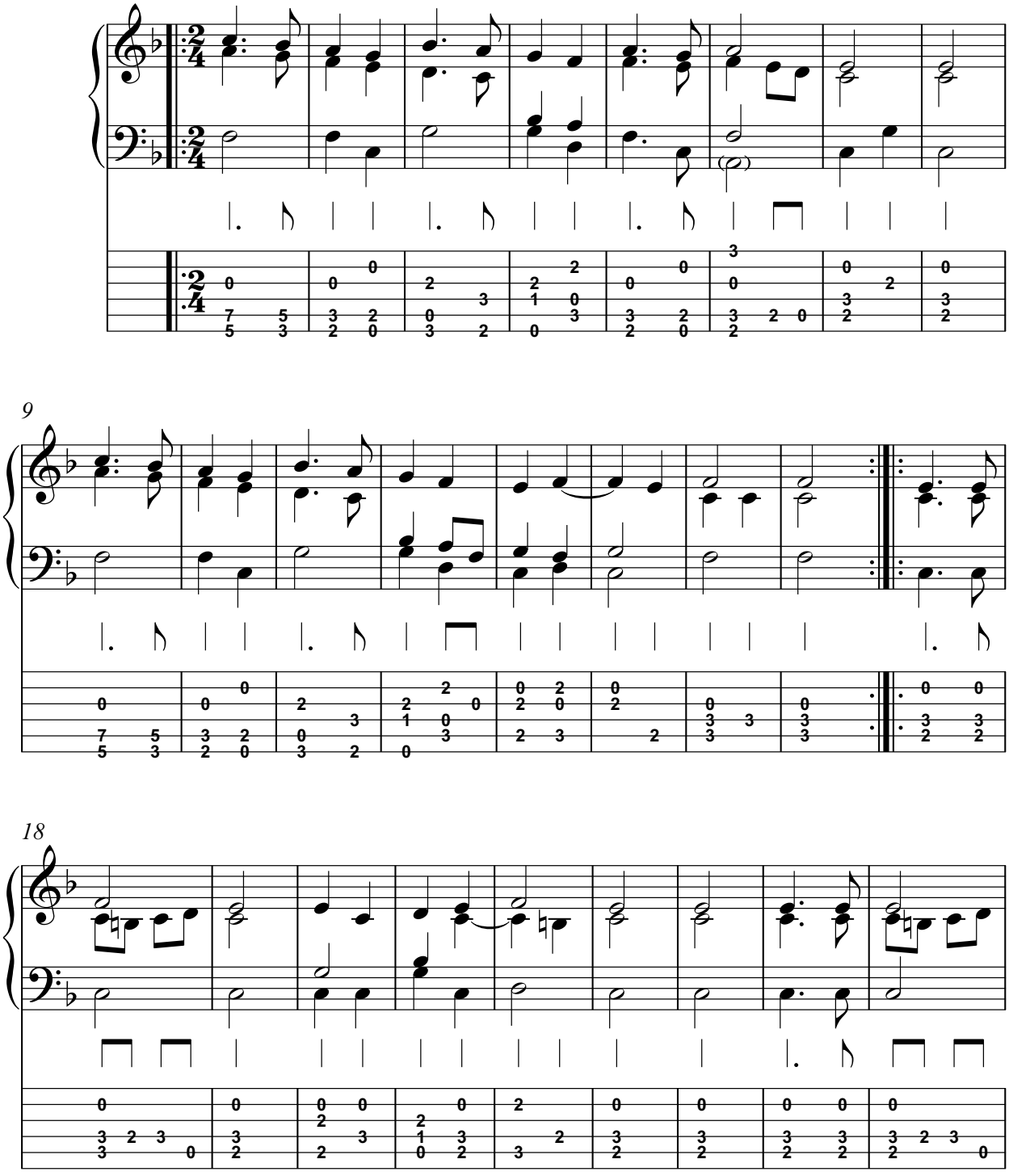


No. 22 Bison

8r



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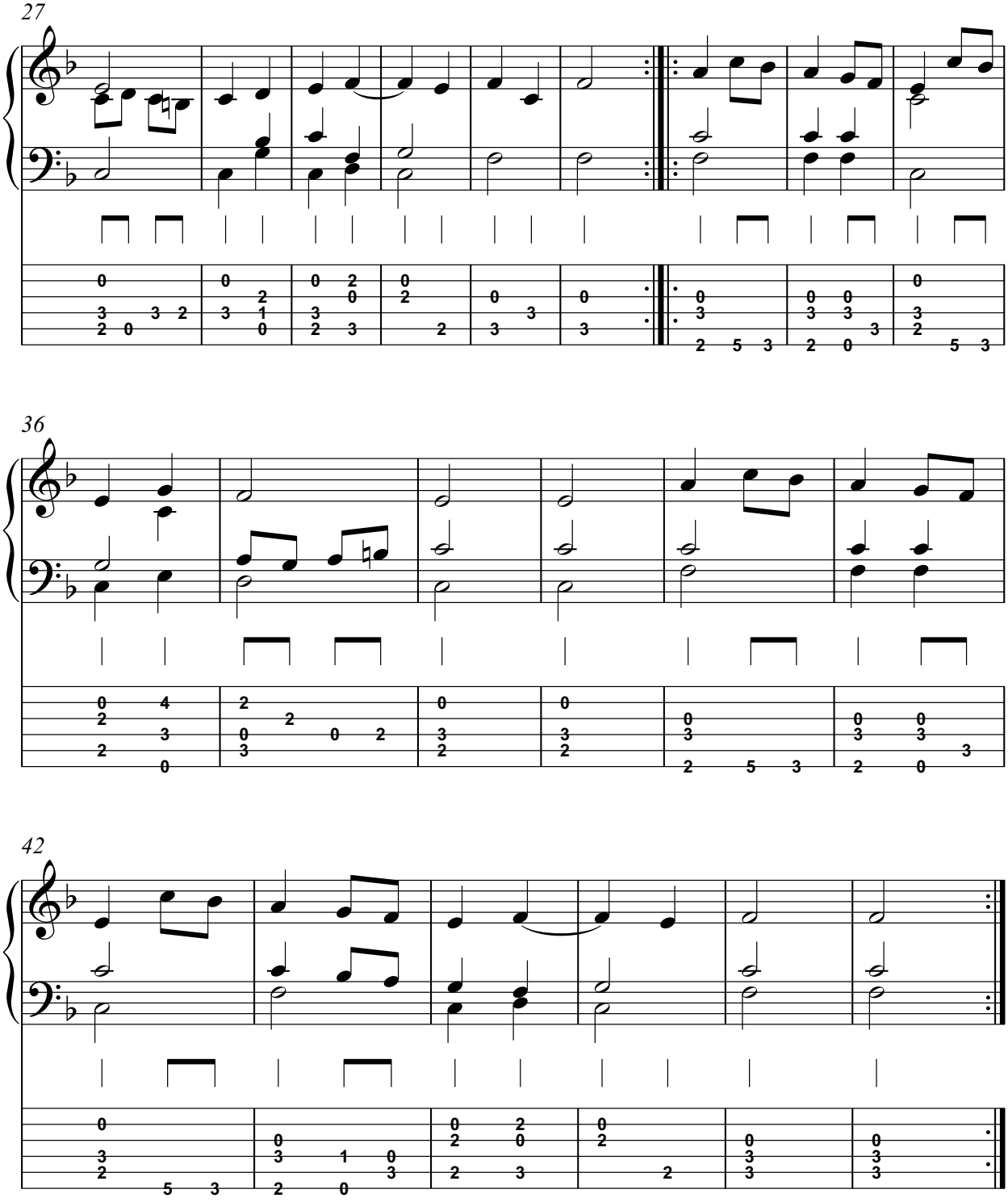
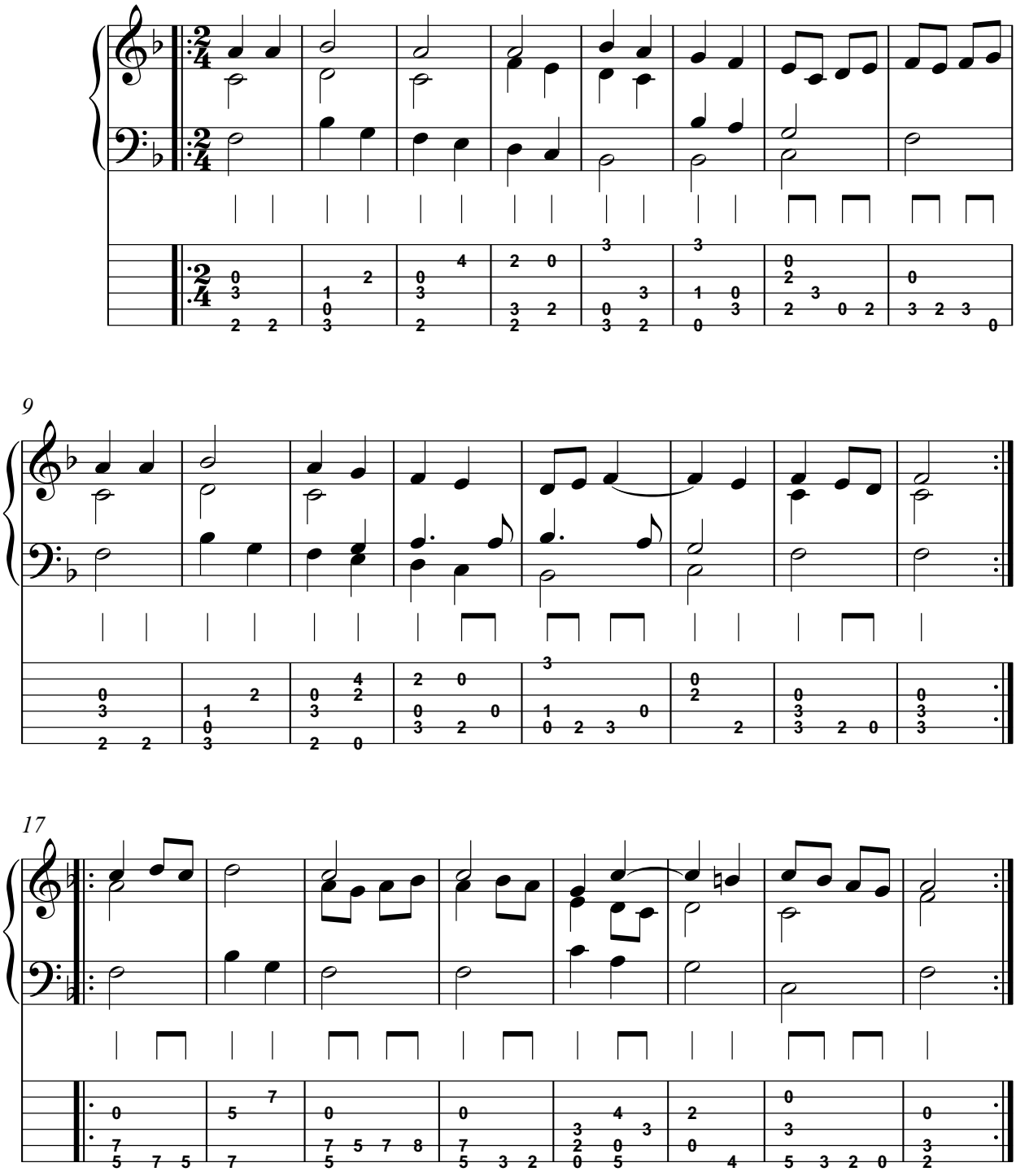


No. 23 La quentana

8v



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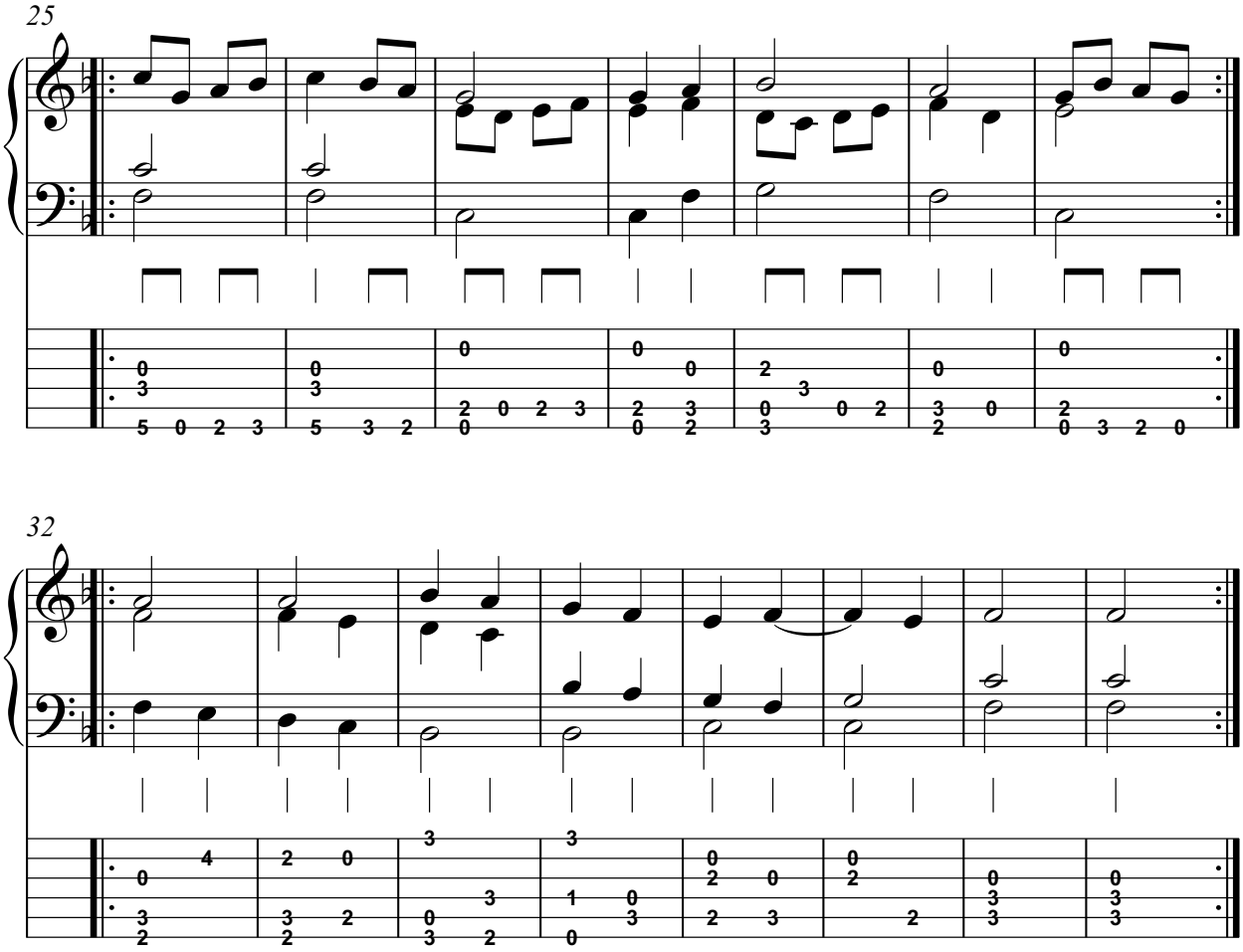
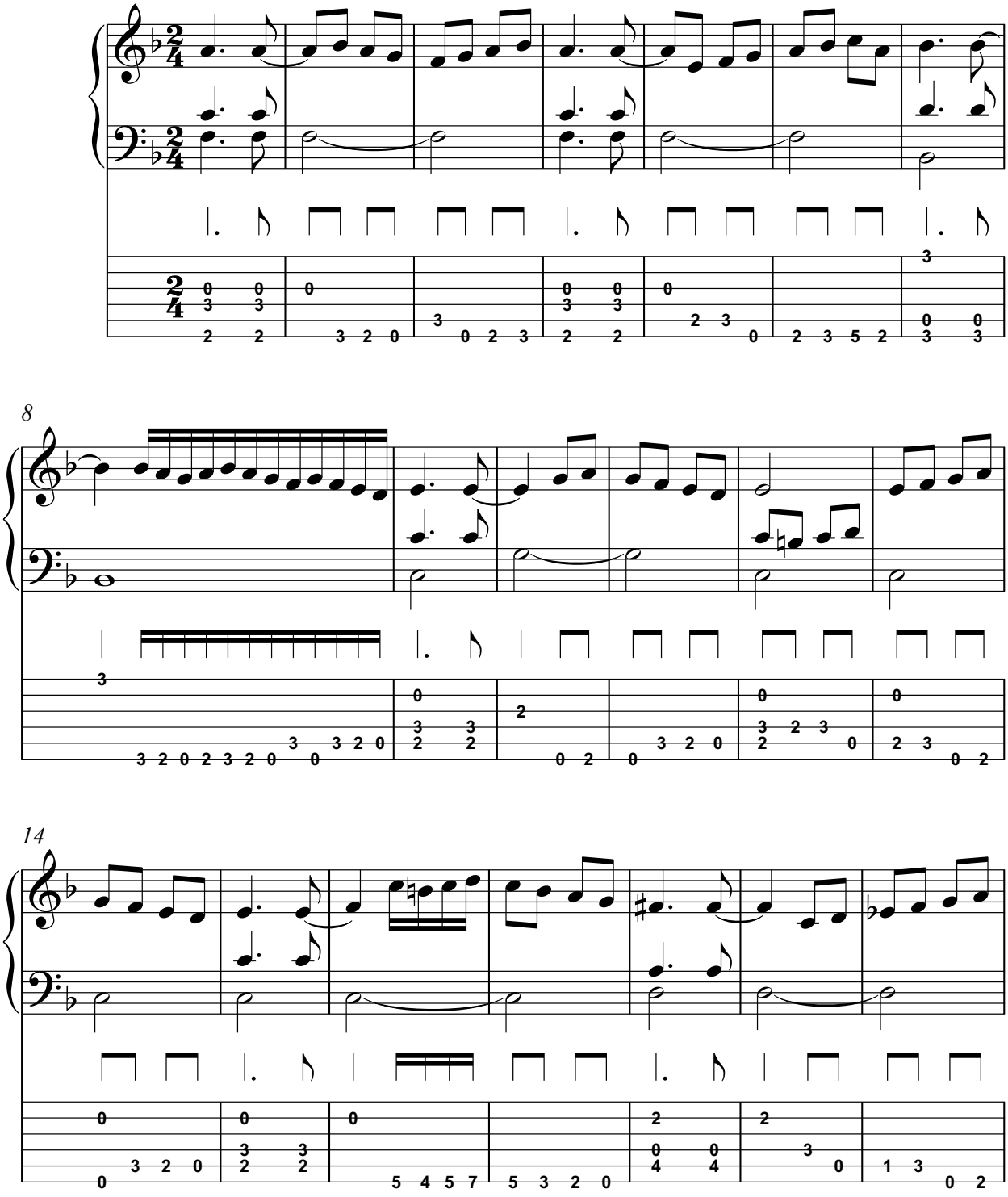


No. 24 Lodesana

9r



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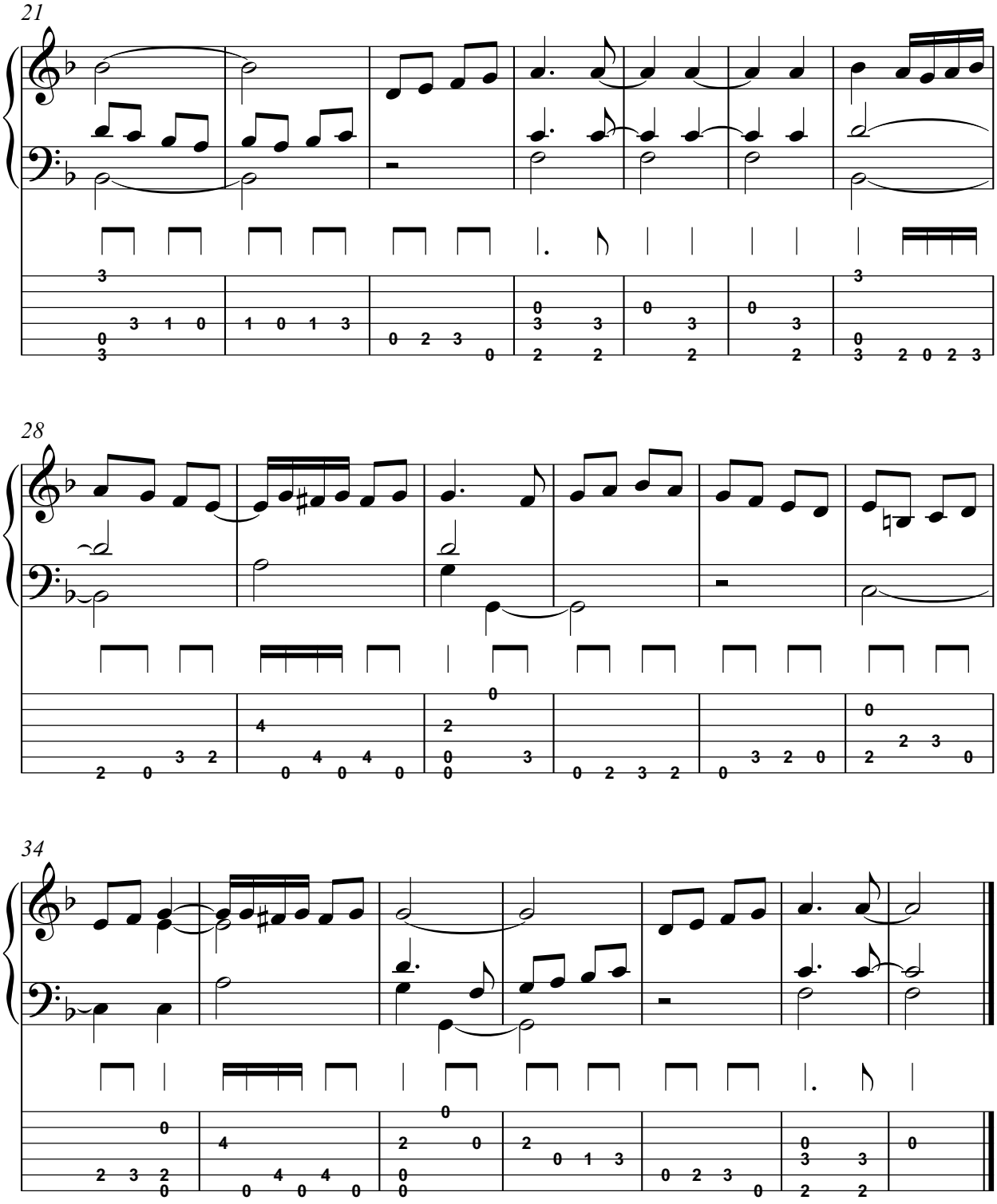
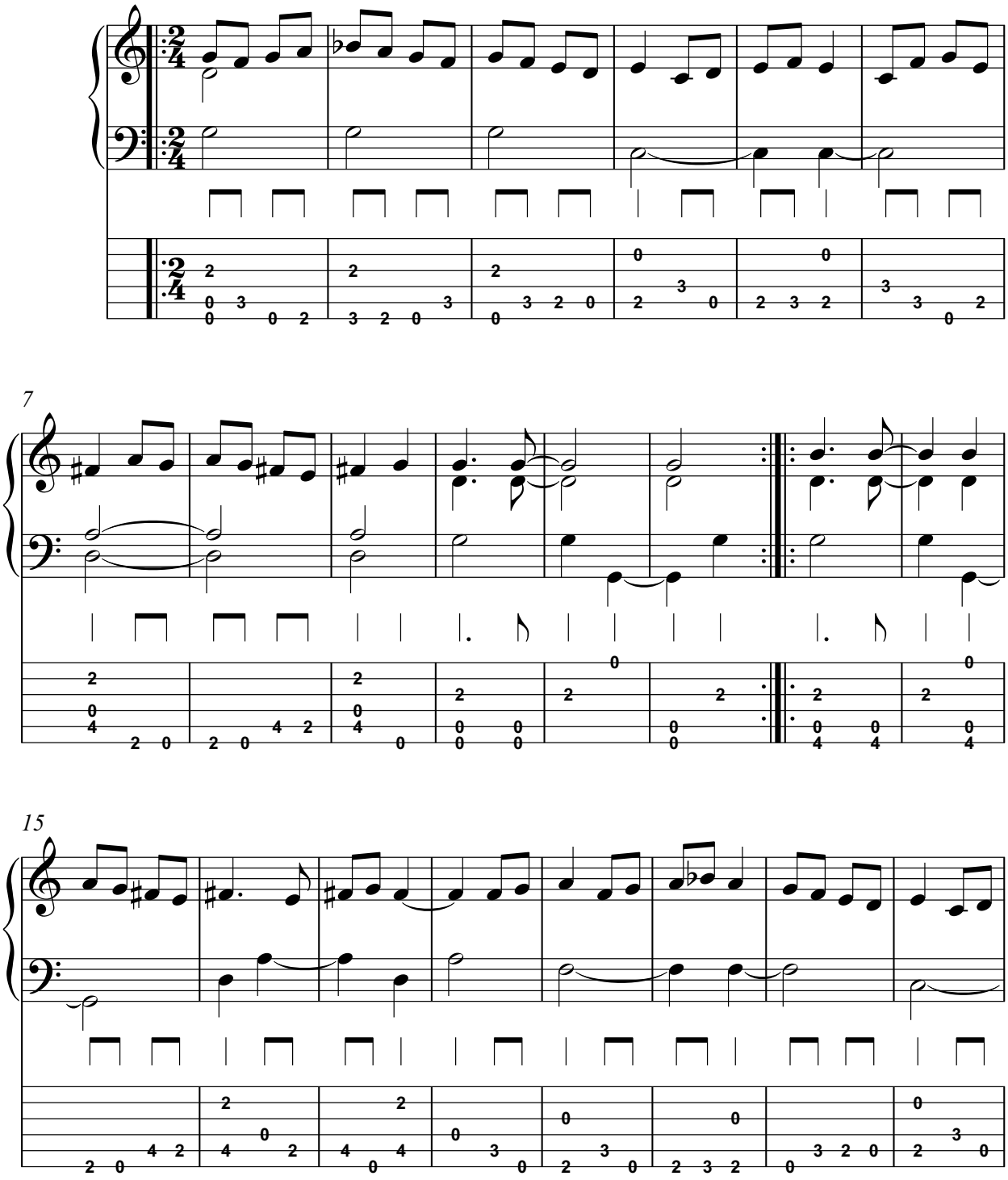


No. 25 La Bressanina

9v-10r



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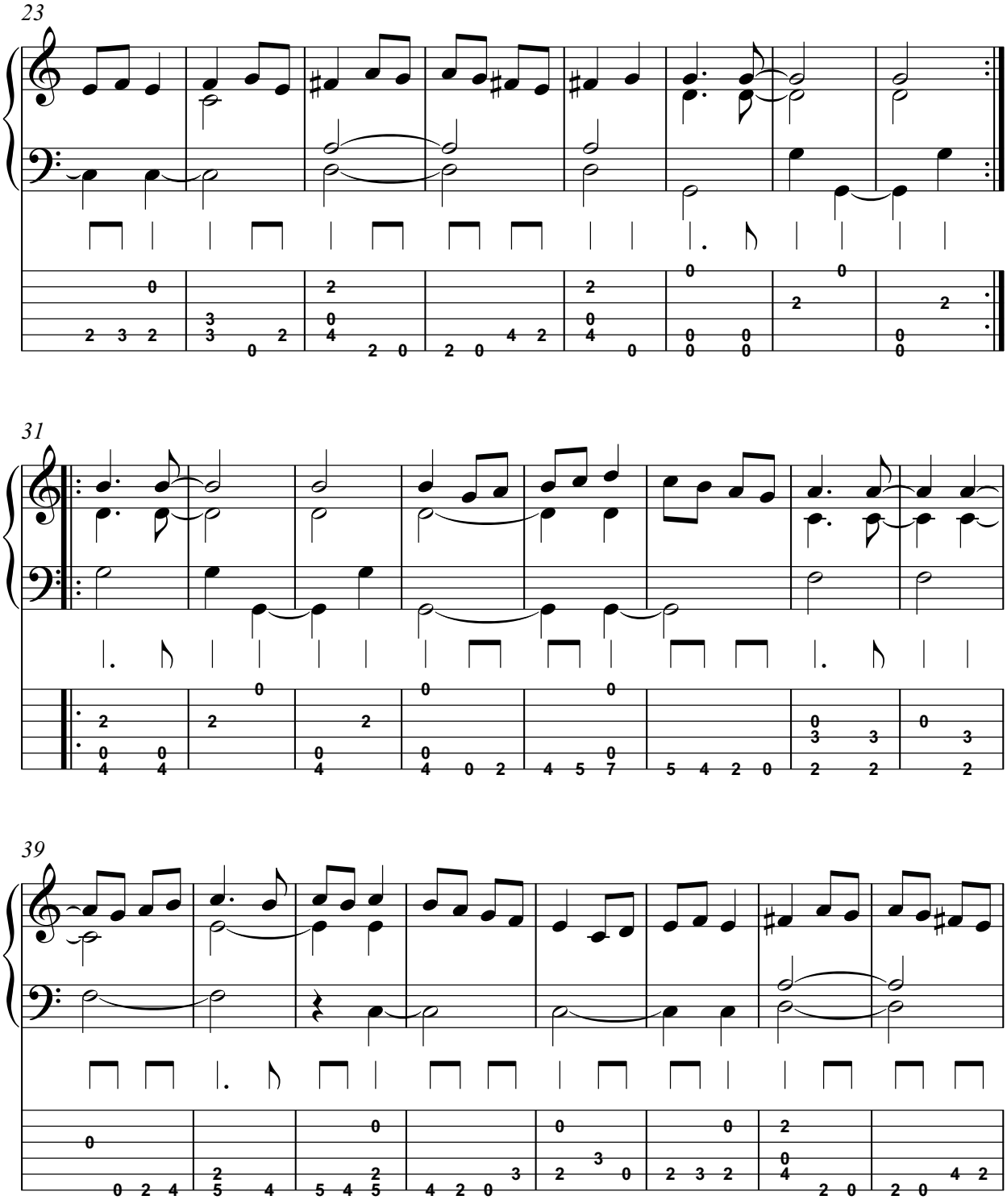

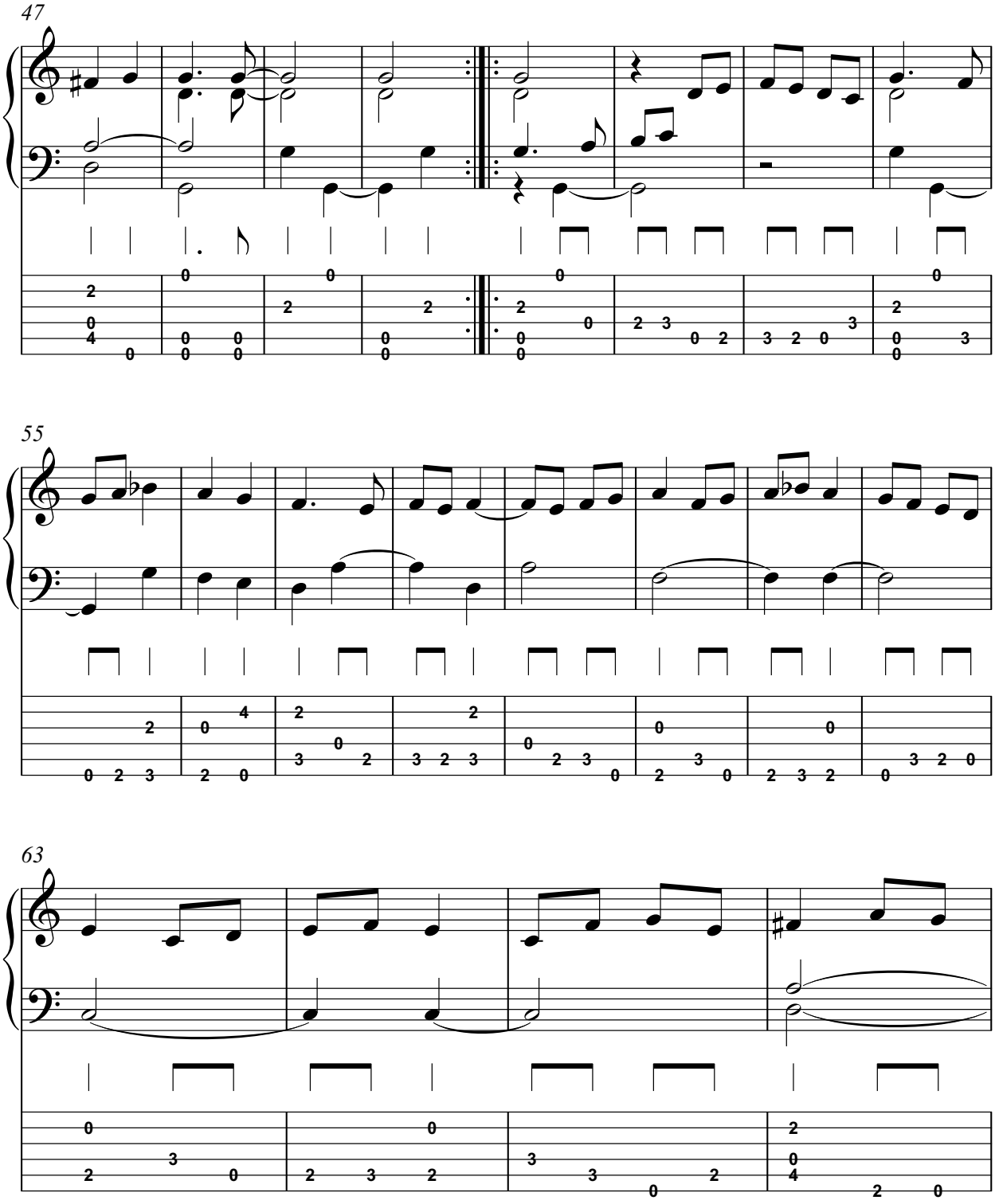
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63

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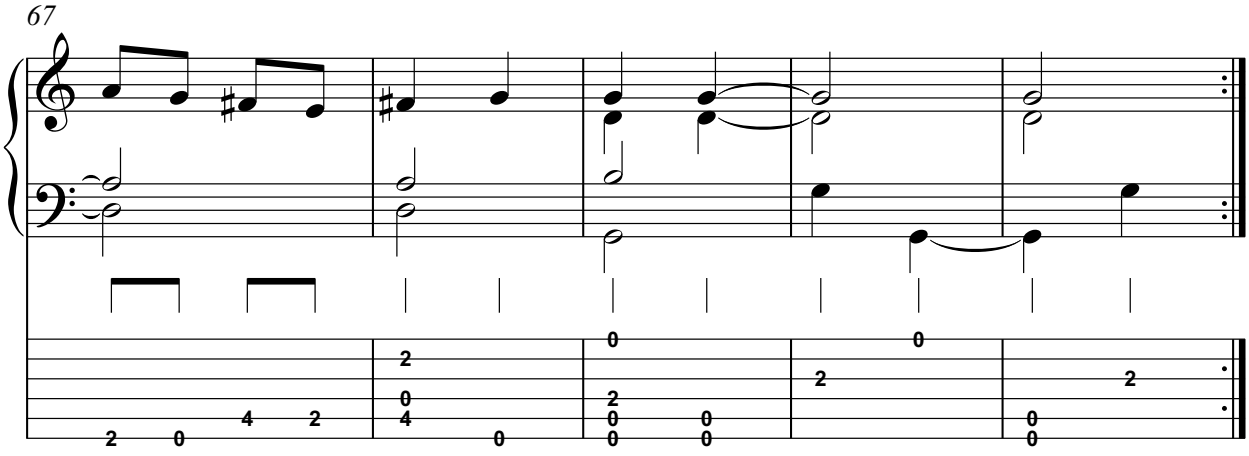
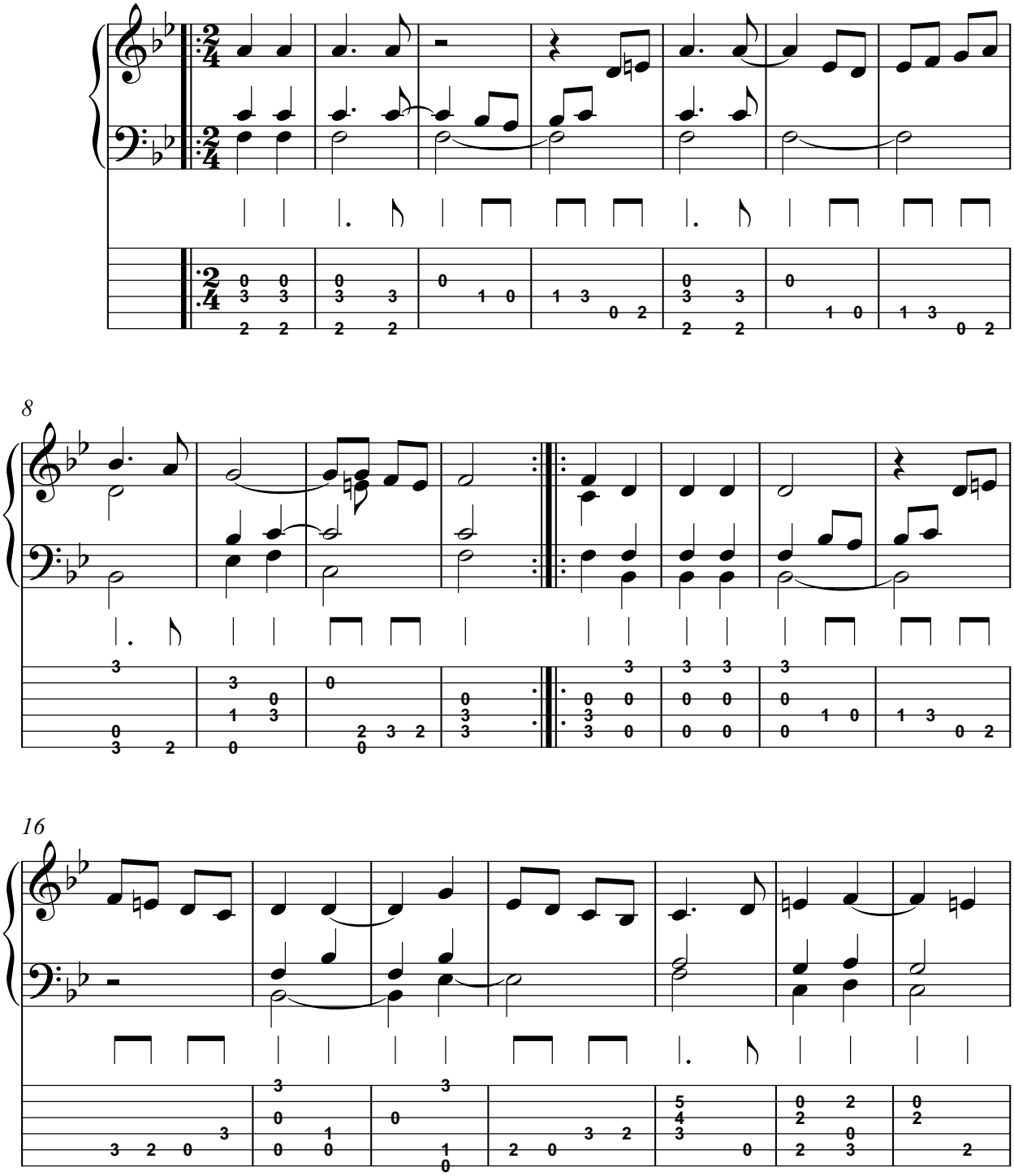


No. 26 Vecchio della montagnia

10r



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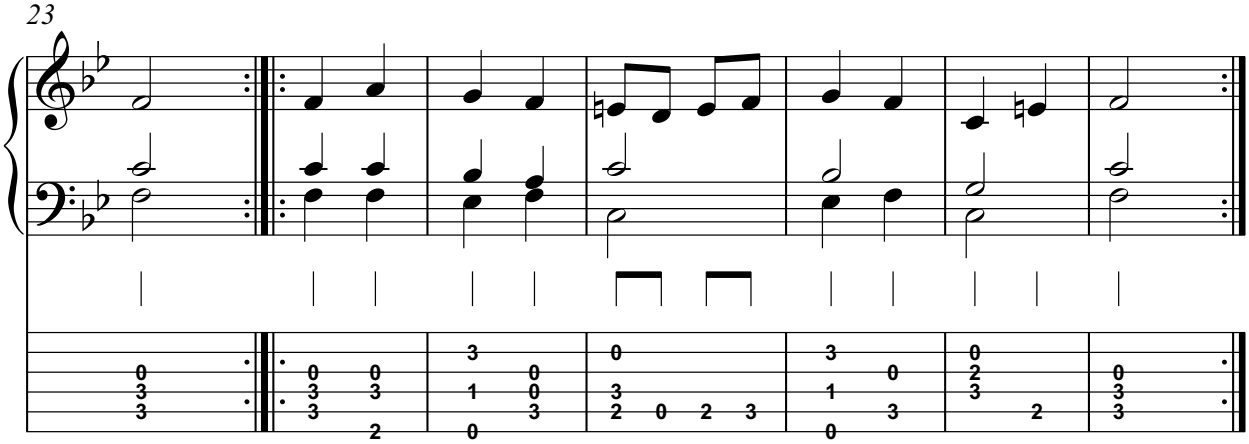
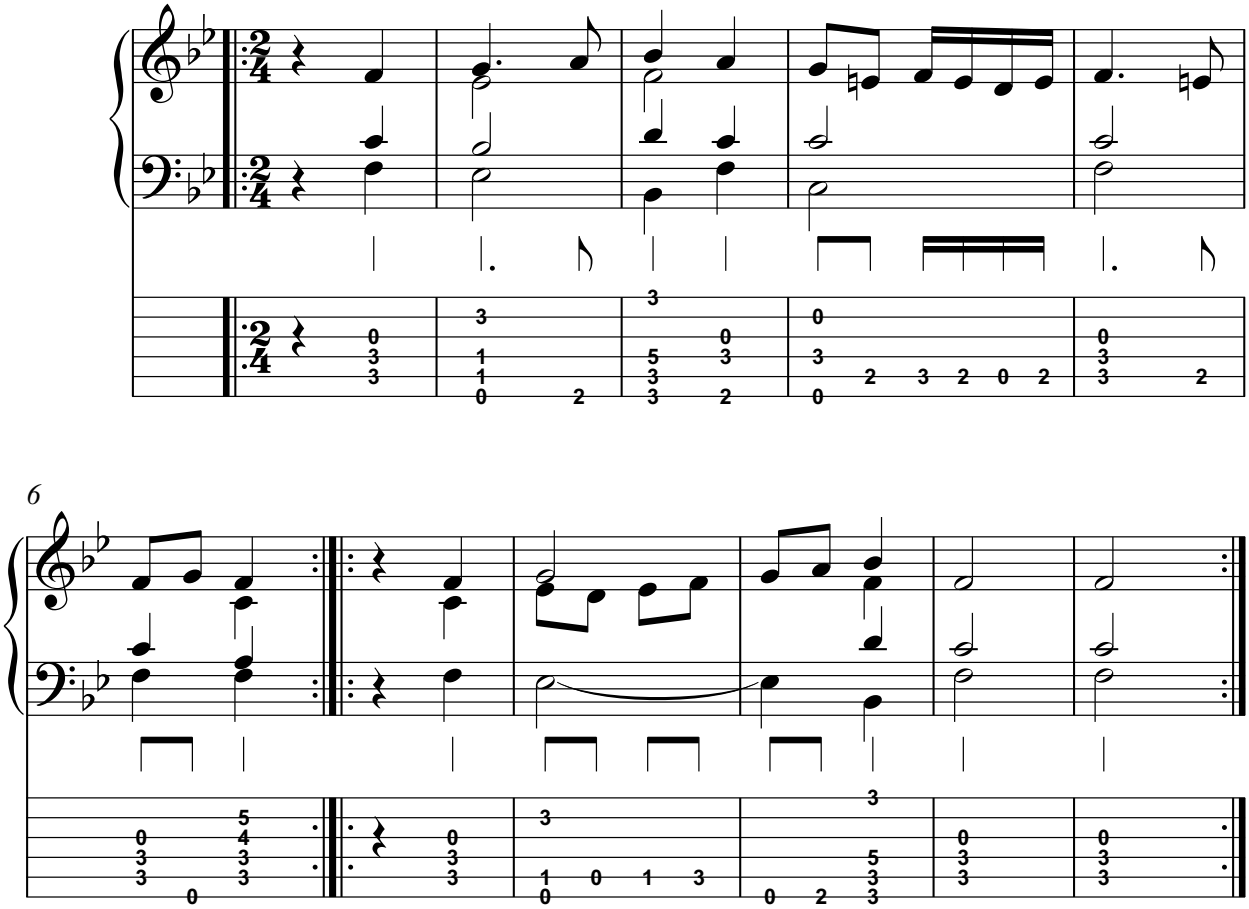


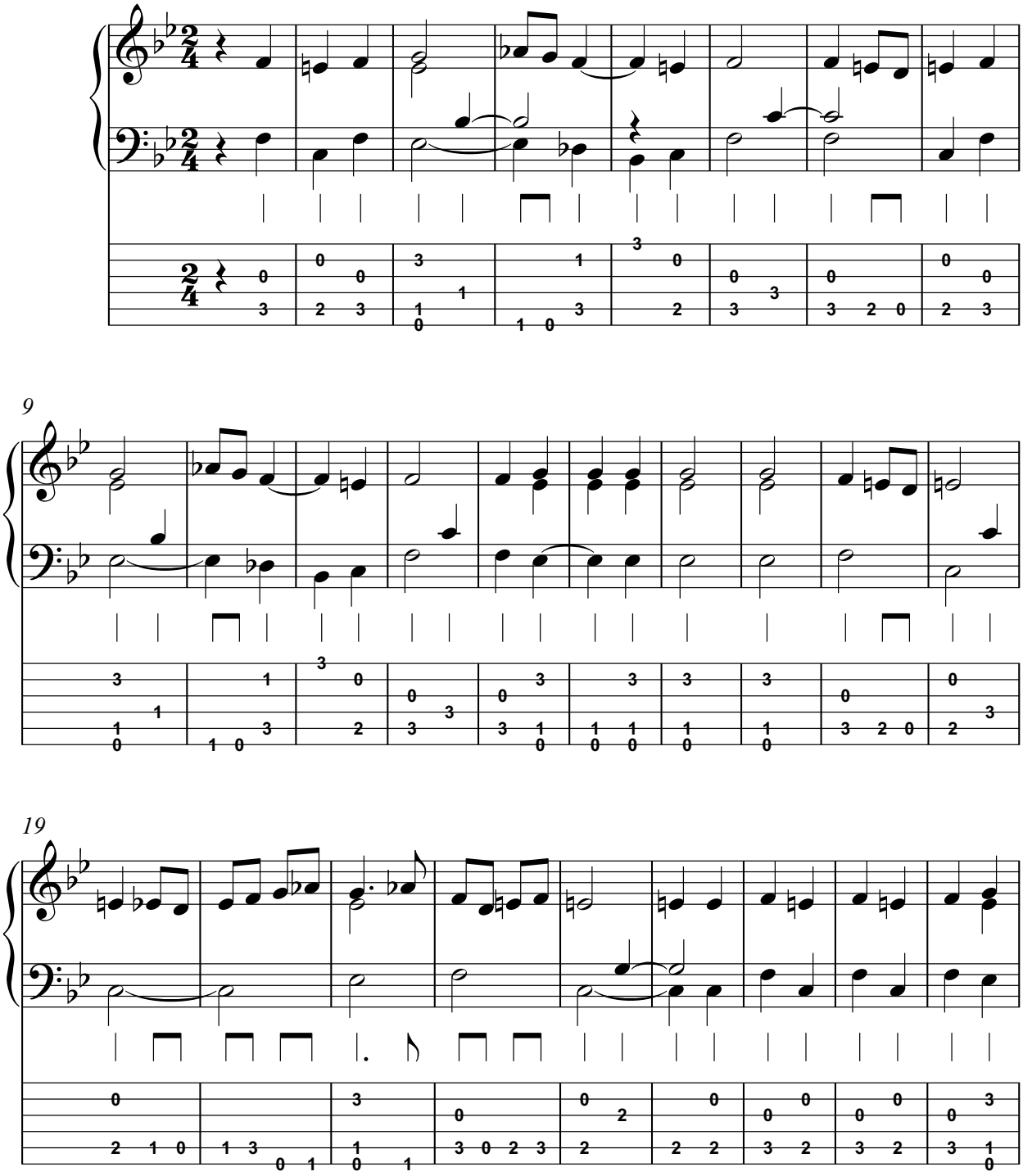
No. 27 Maton, Maton

10r



No. 28 La Man

10v



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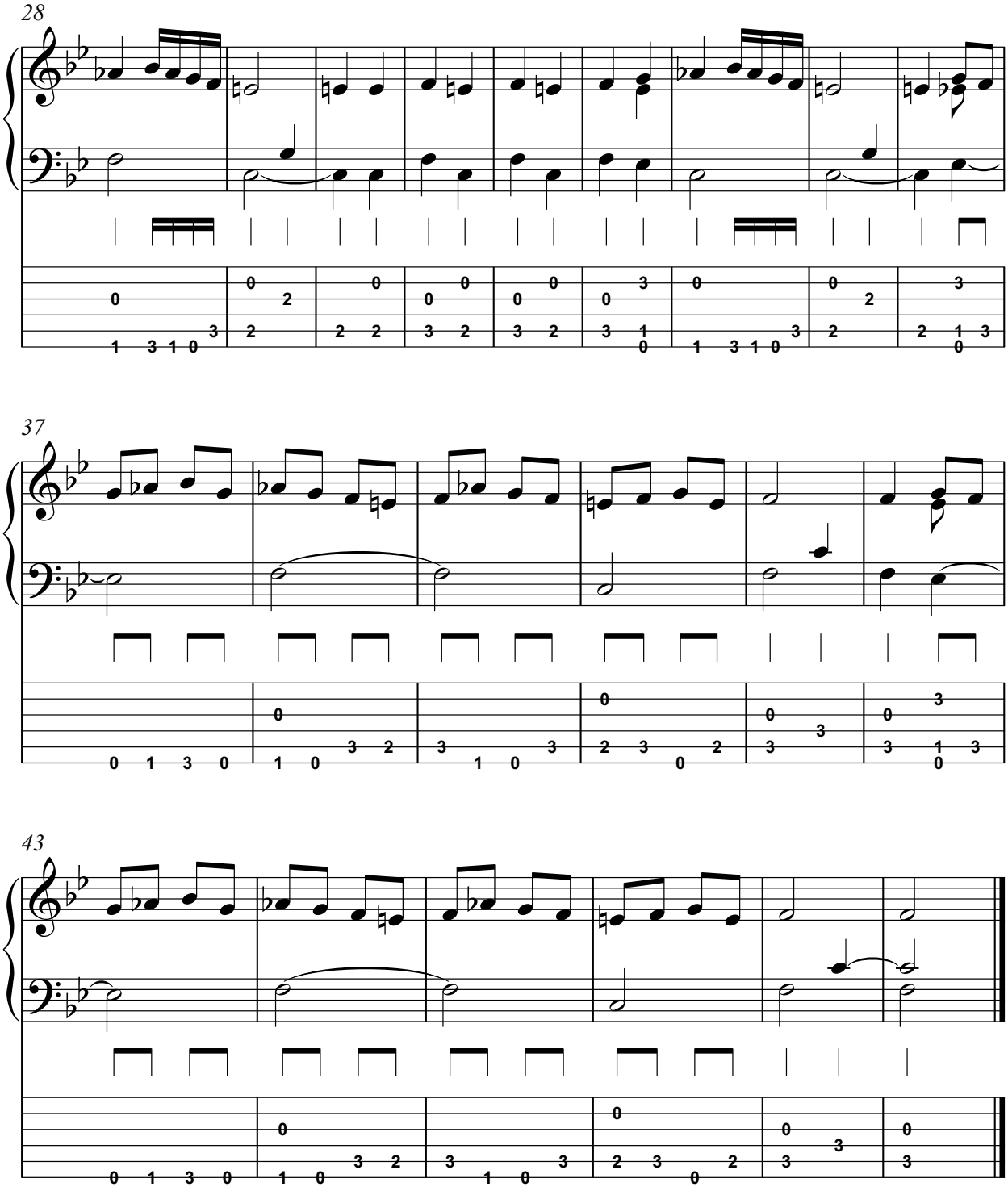
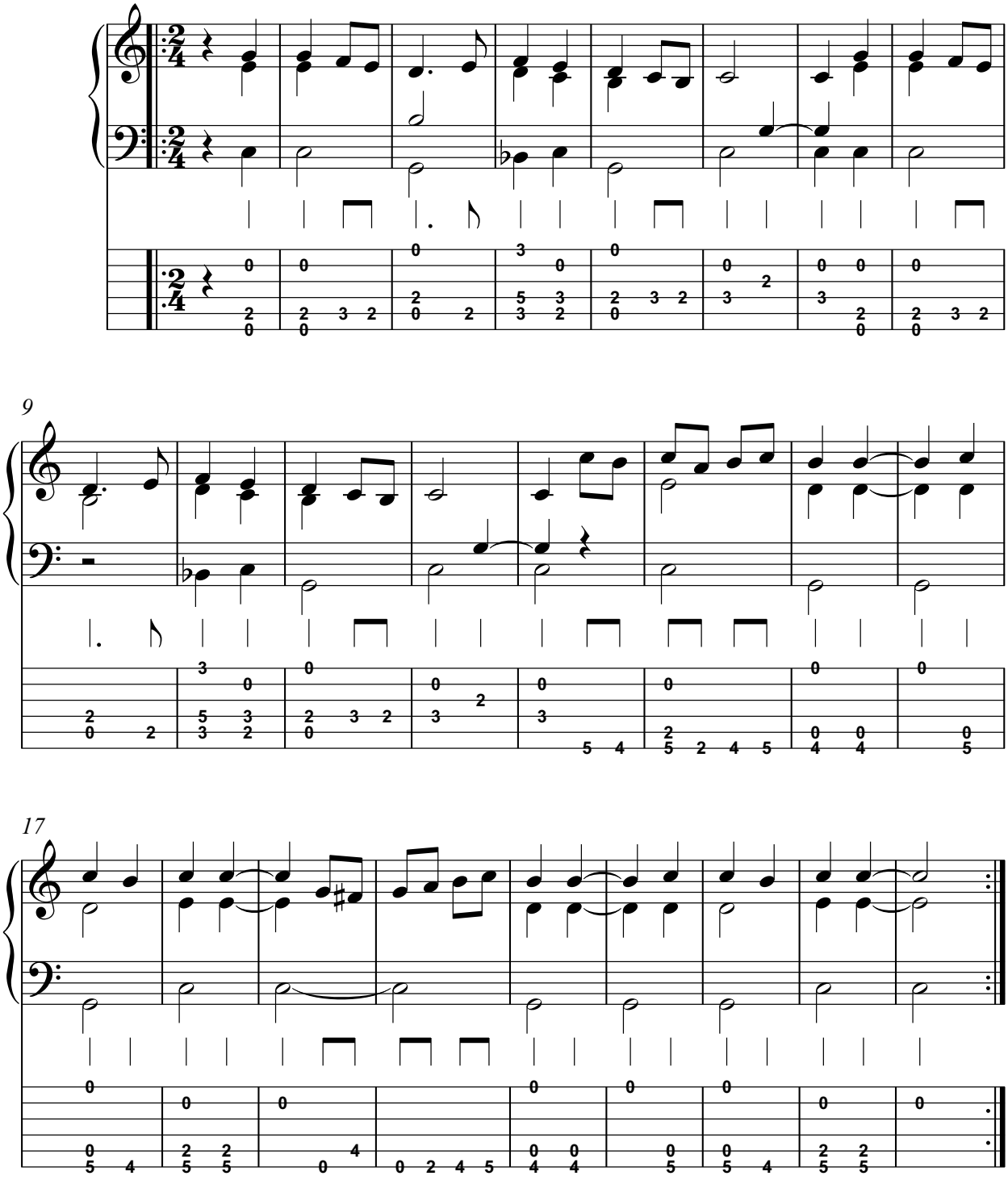


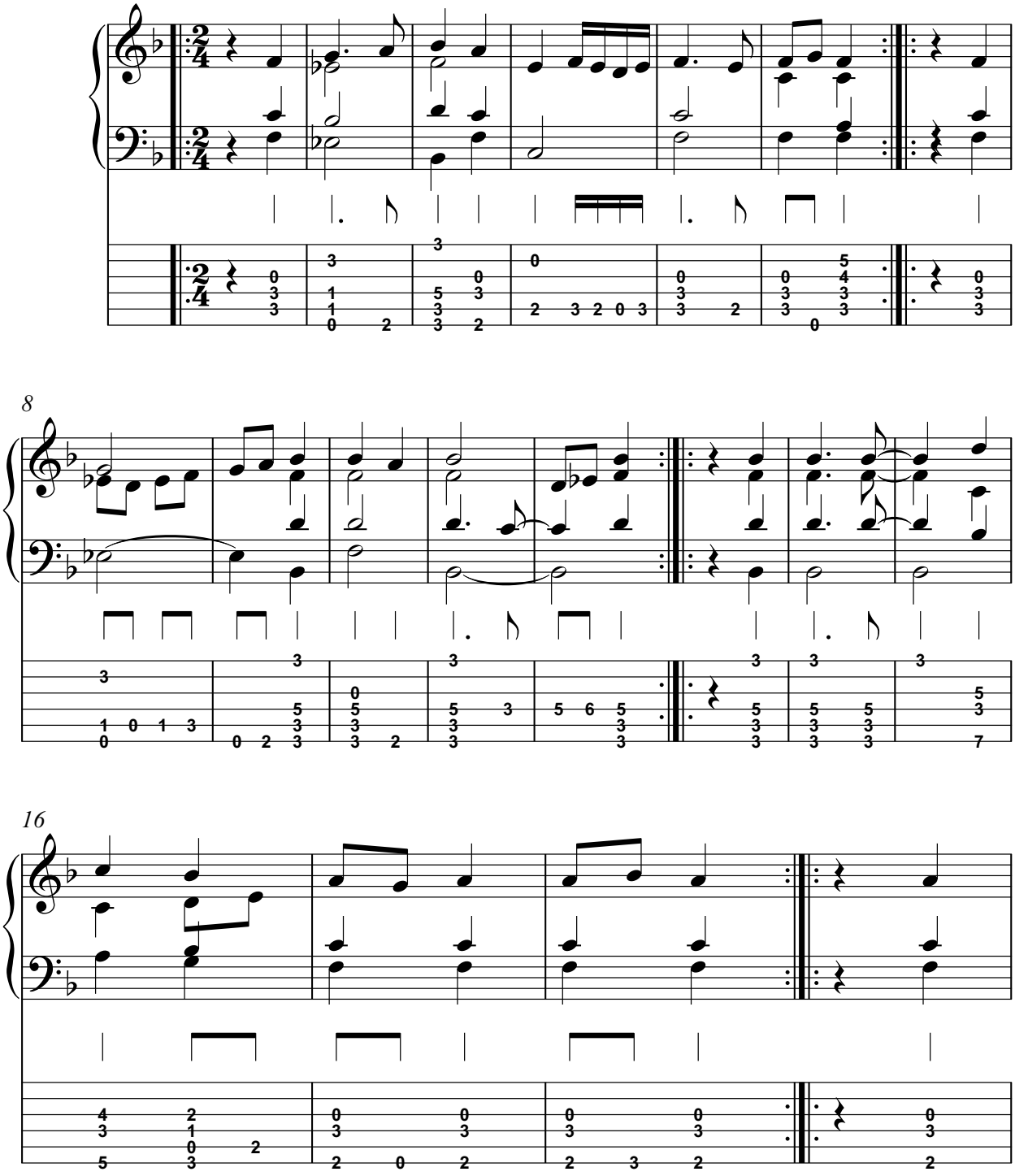
No. 29 La conciera

11r



No. 30 Ballo del Roi

11r



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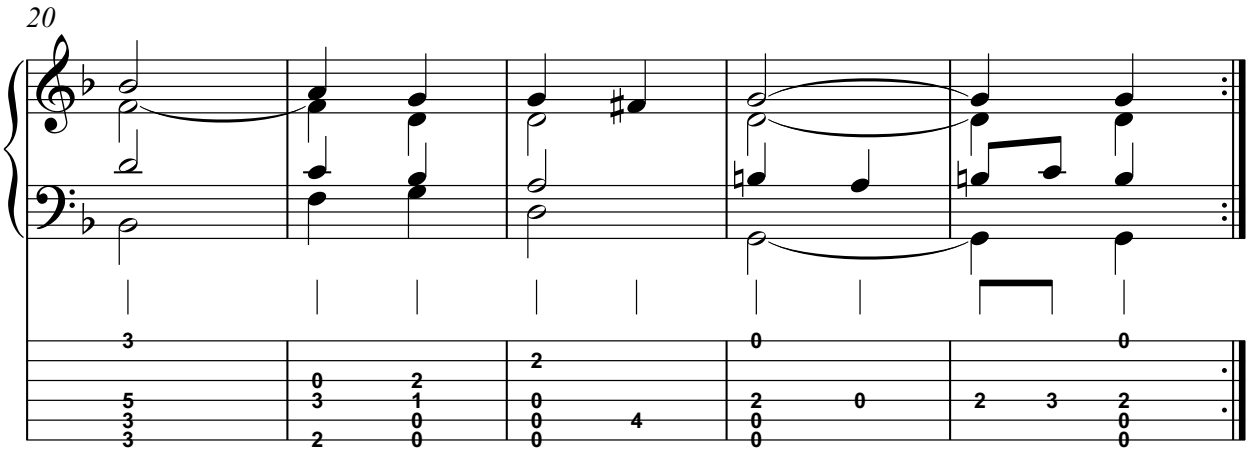
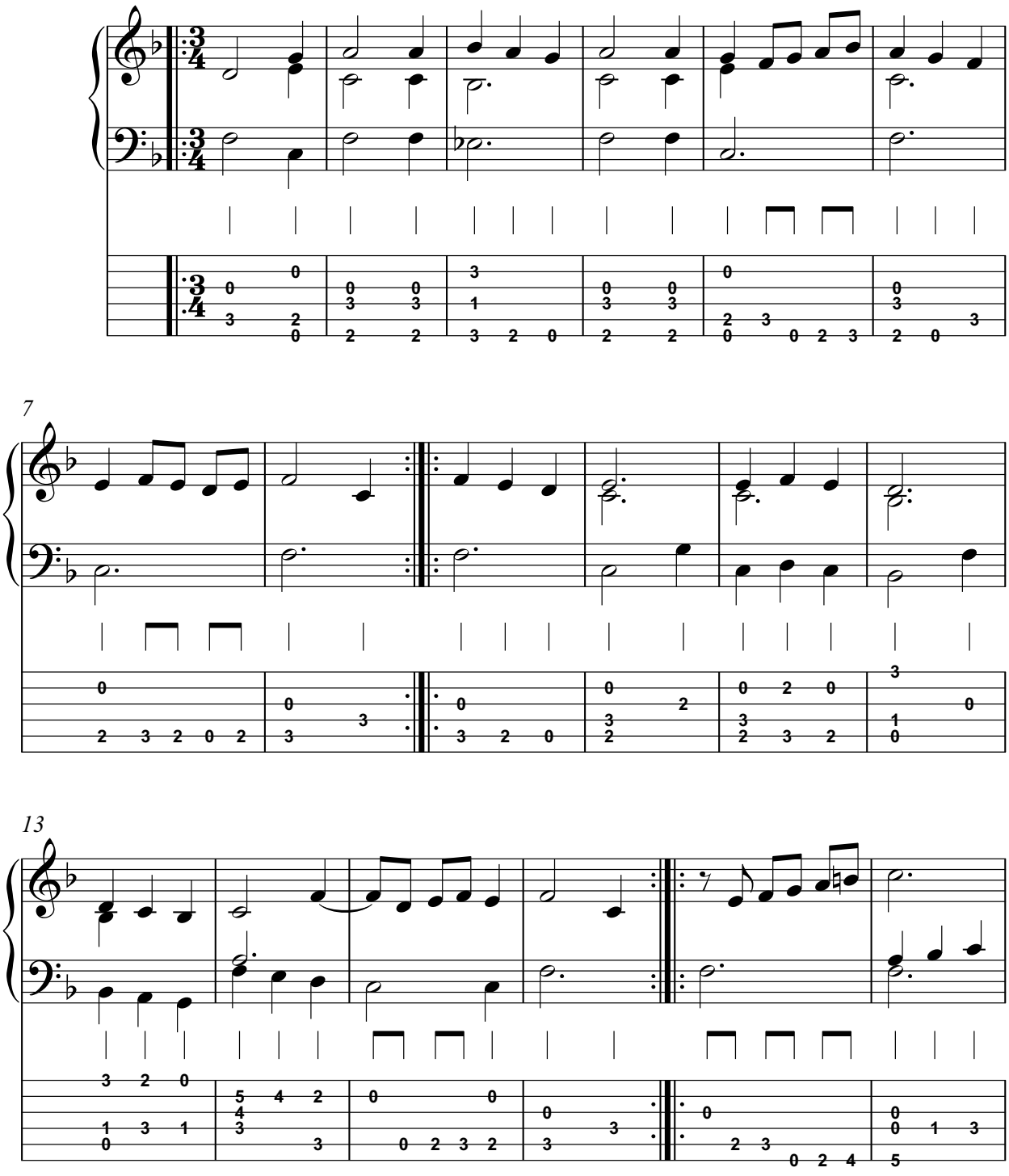


No. 31 Tu anderai col bocchalon

11v



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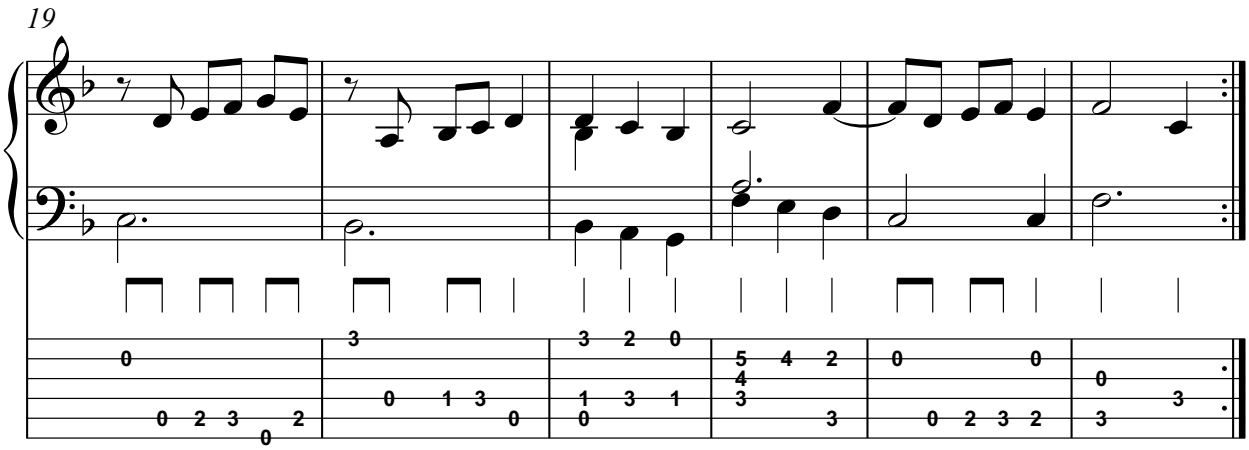
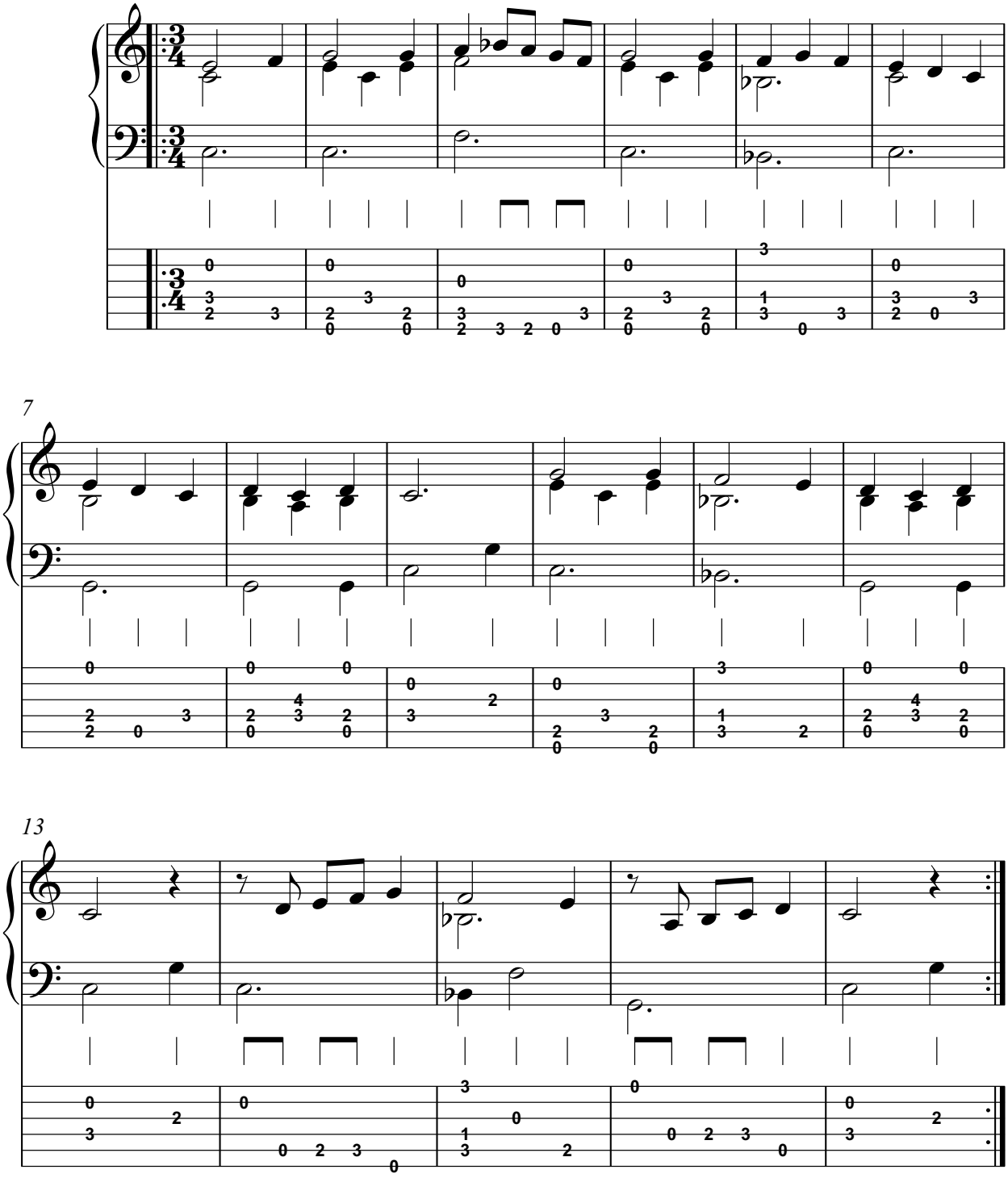
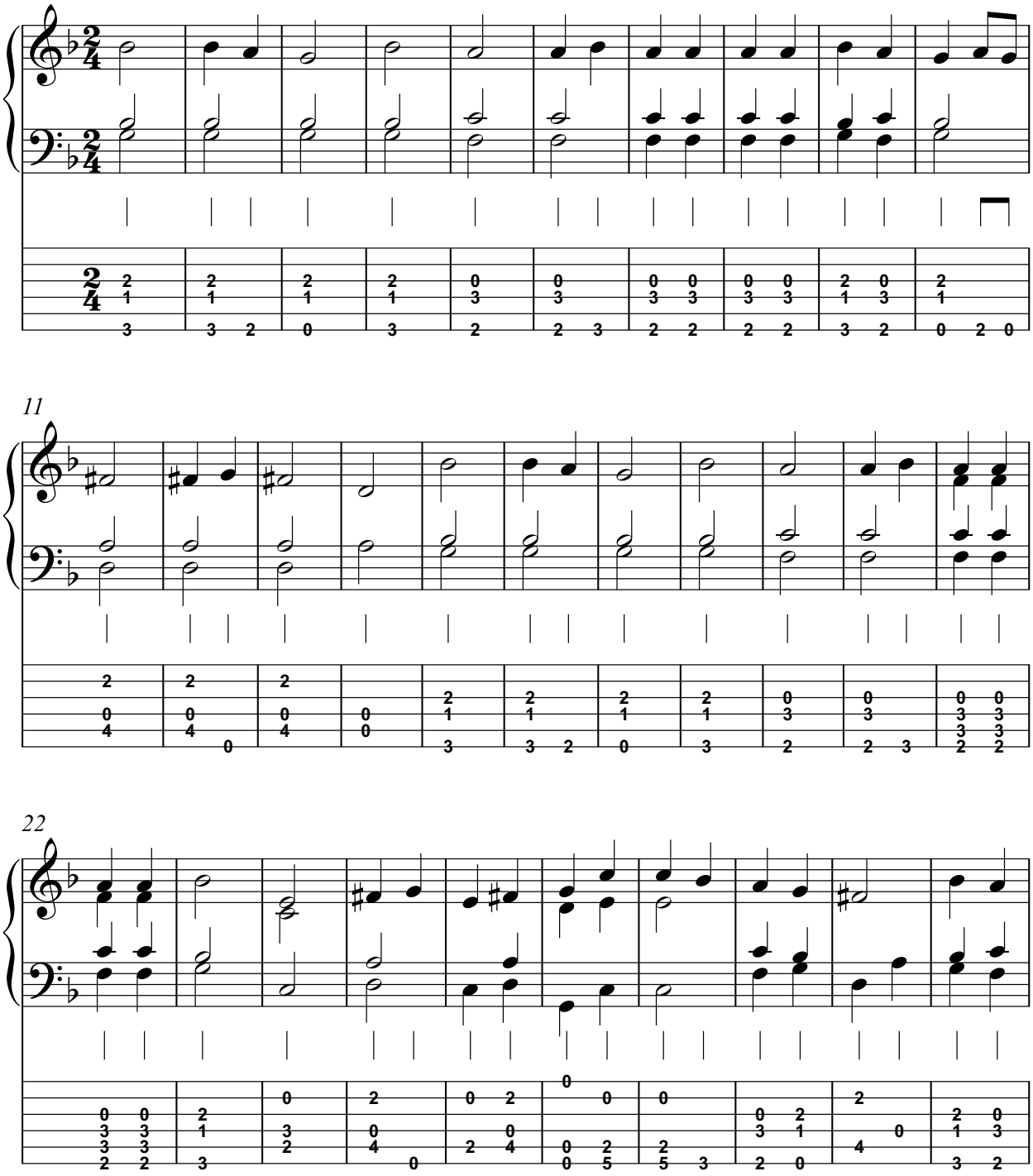


No. 32 Tiente alora in saltarello

11v



No. 33 Non me la beccholar



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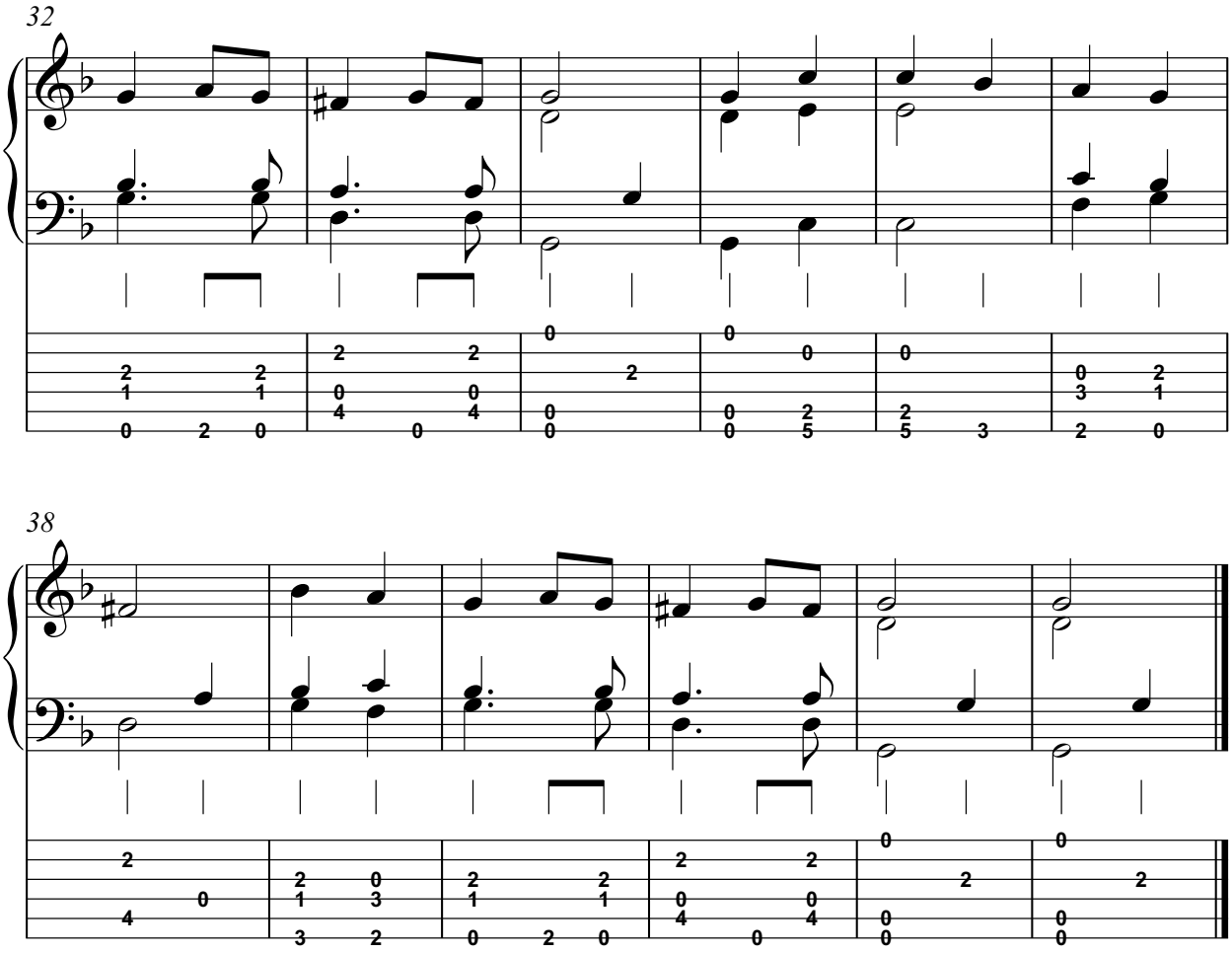
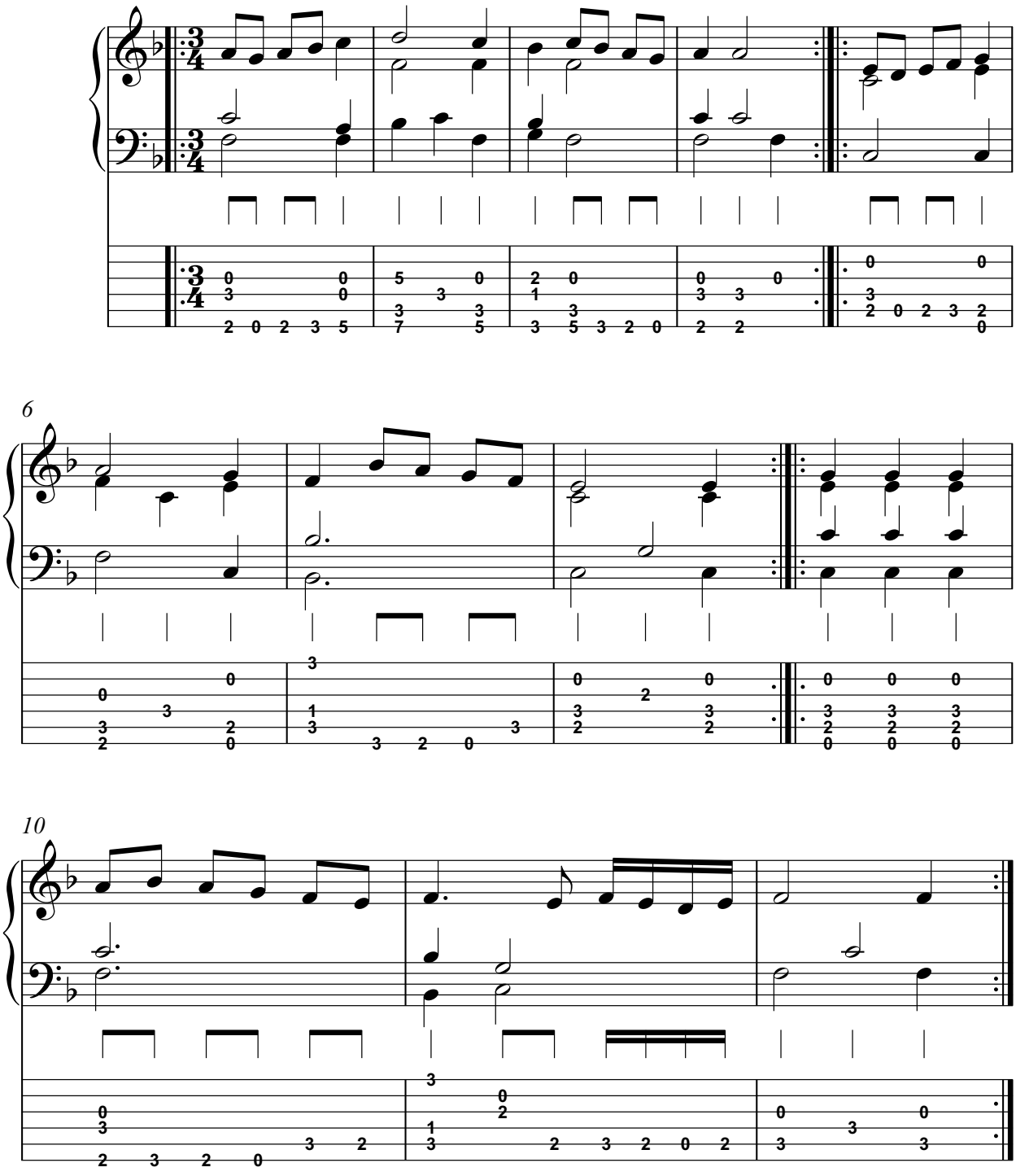


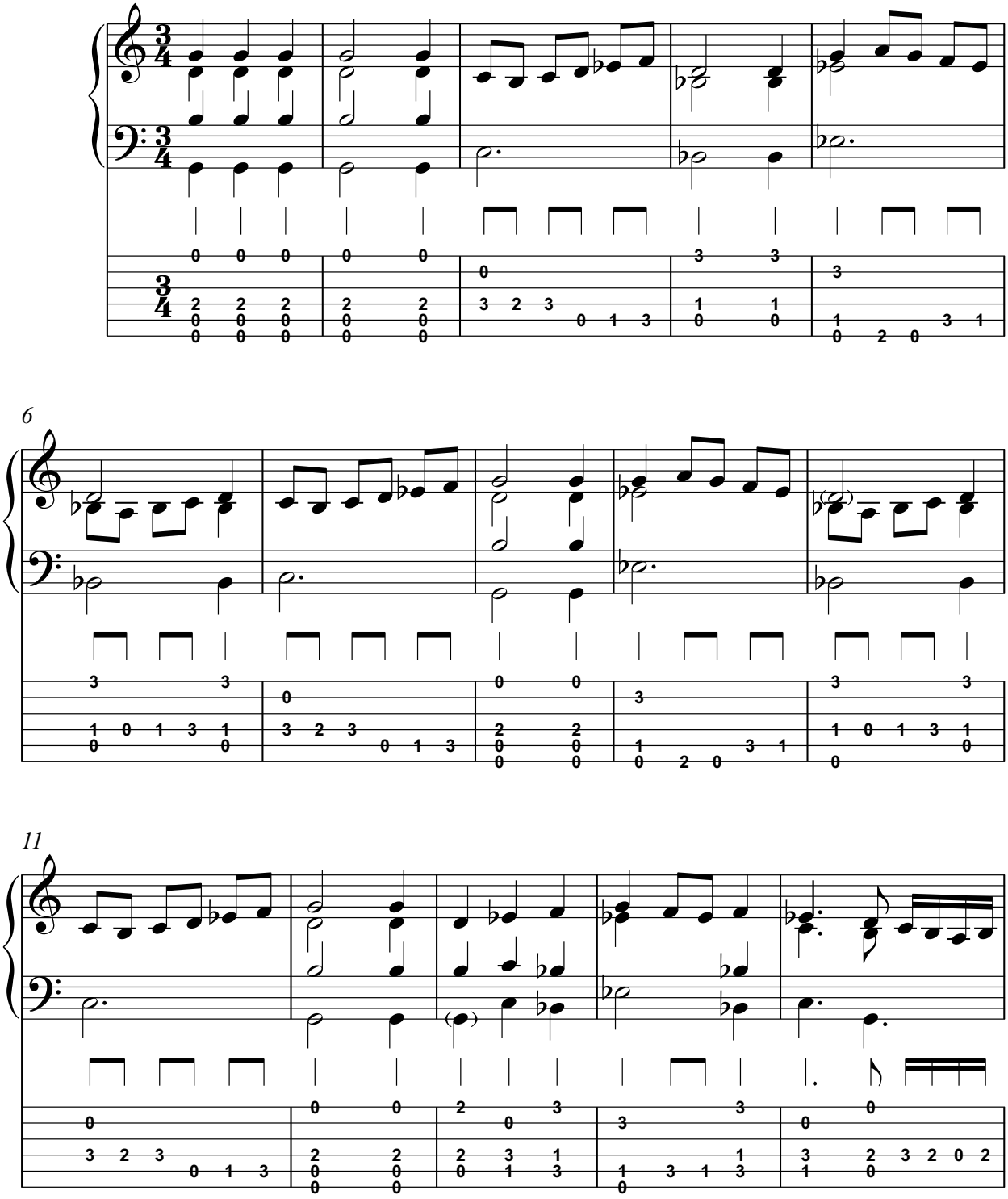
No. 34 Saltarello alla visentina

12v



No. 35 La chara cosa

12v



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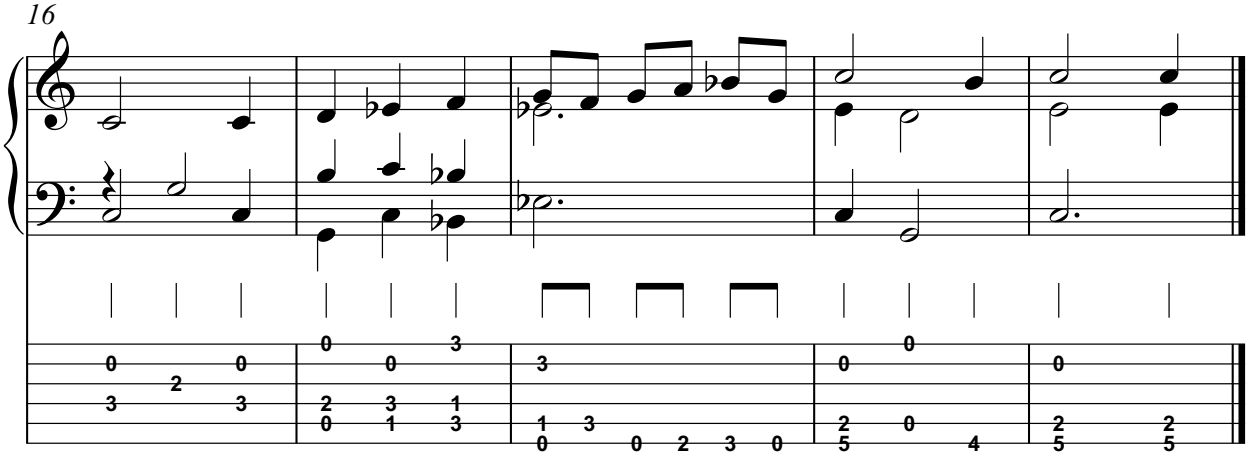
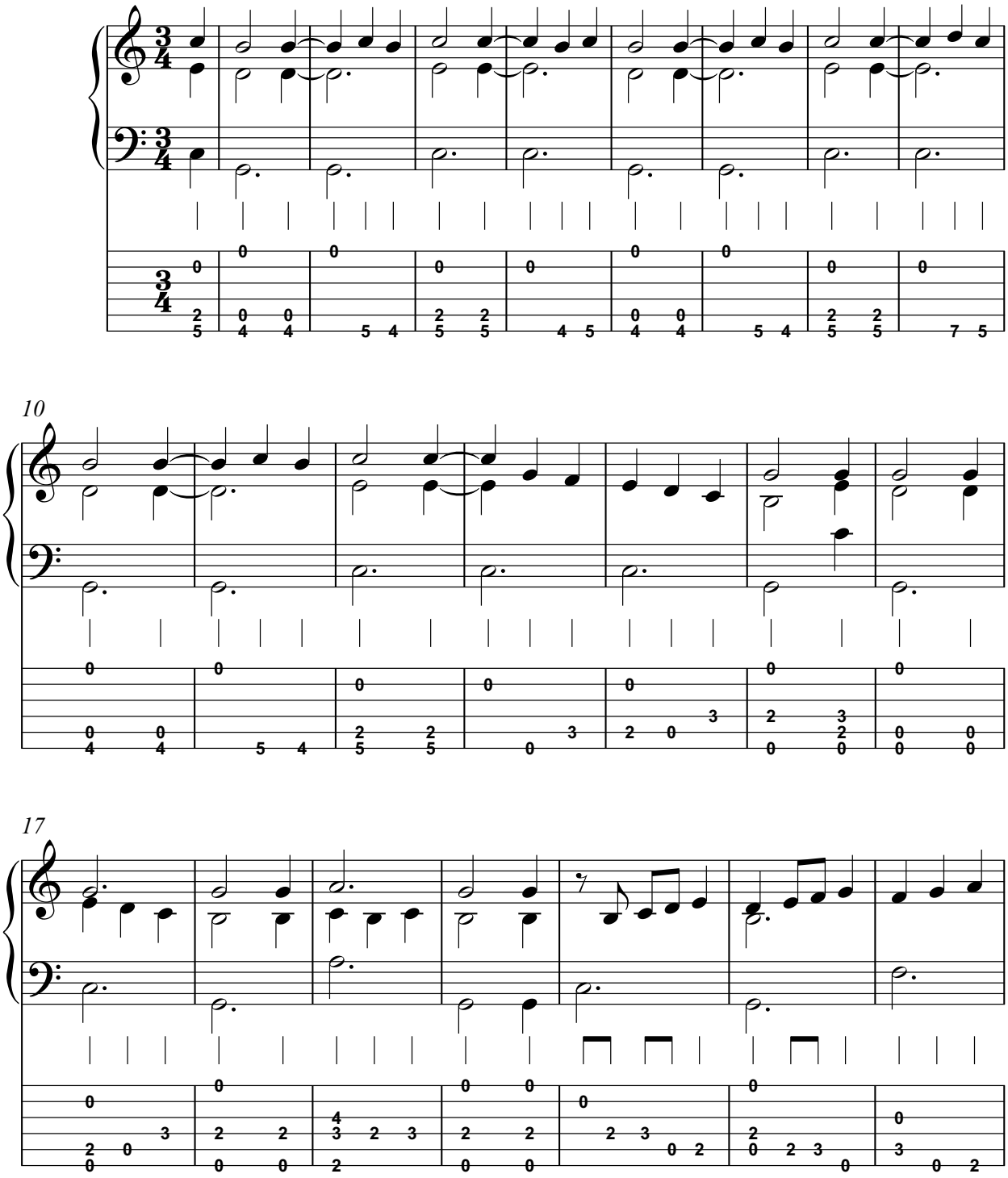


No. 36 Saltarello ala venitiana

13r



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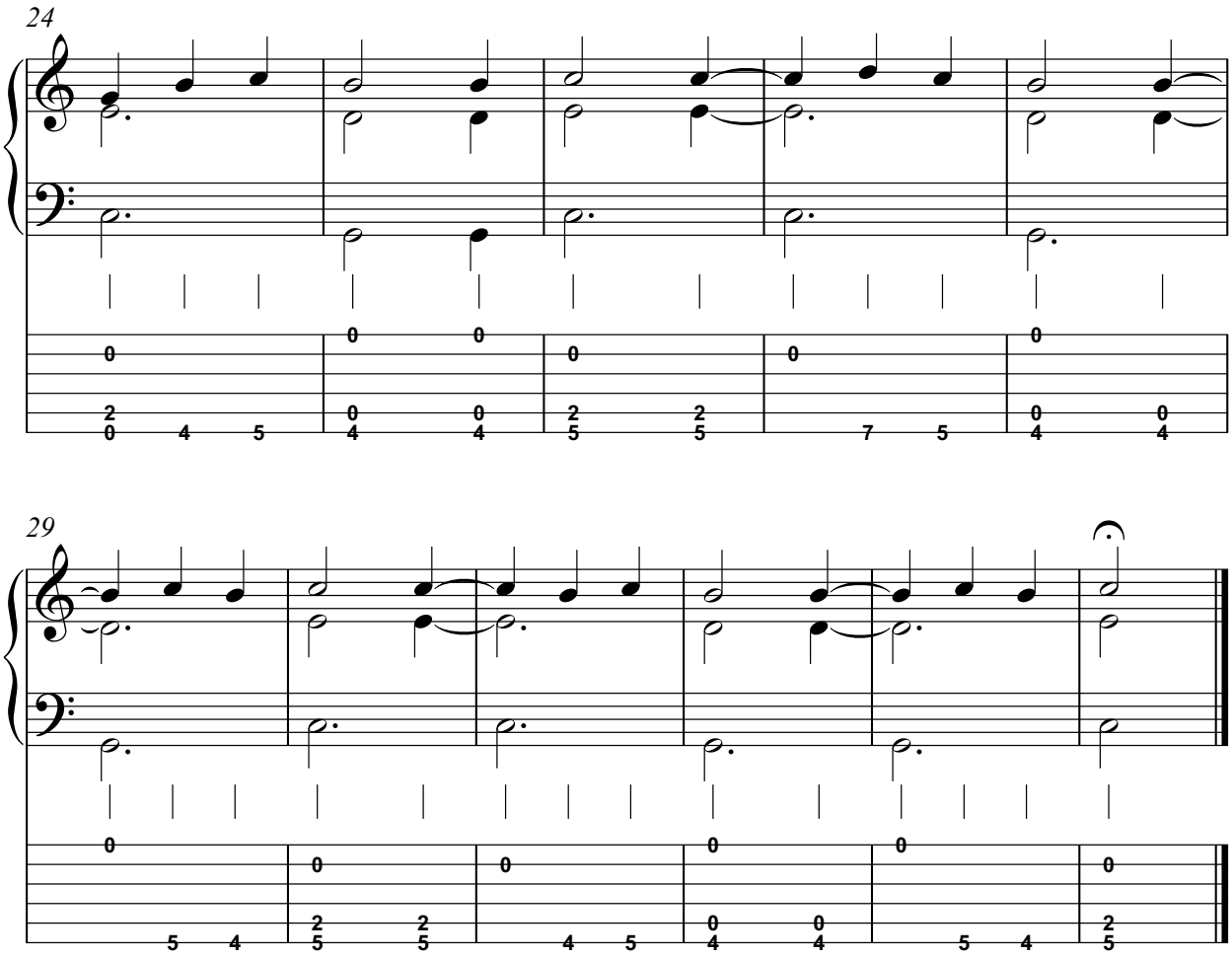
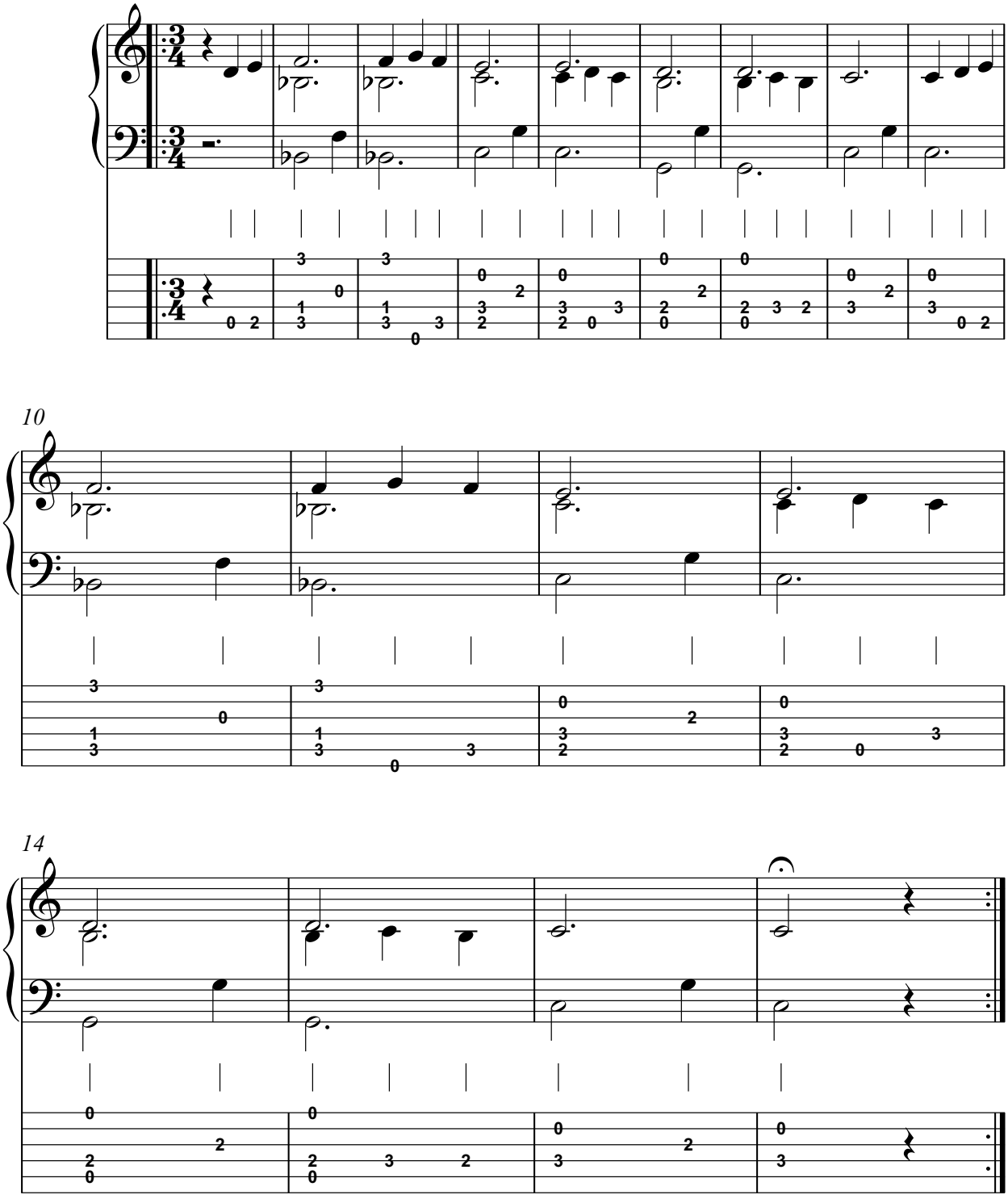


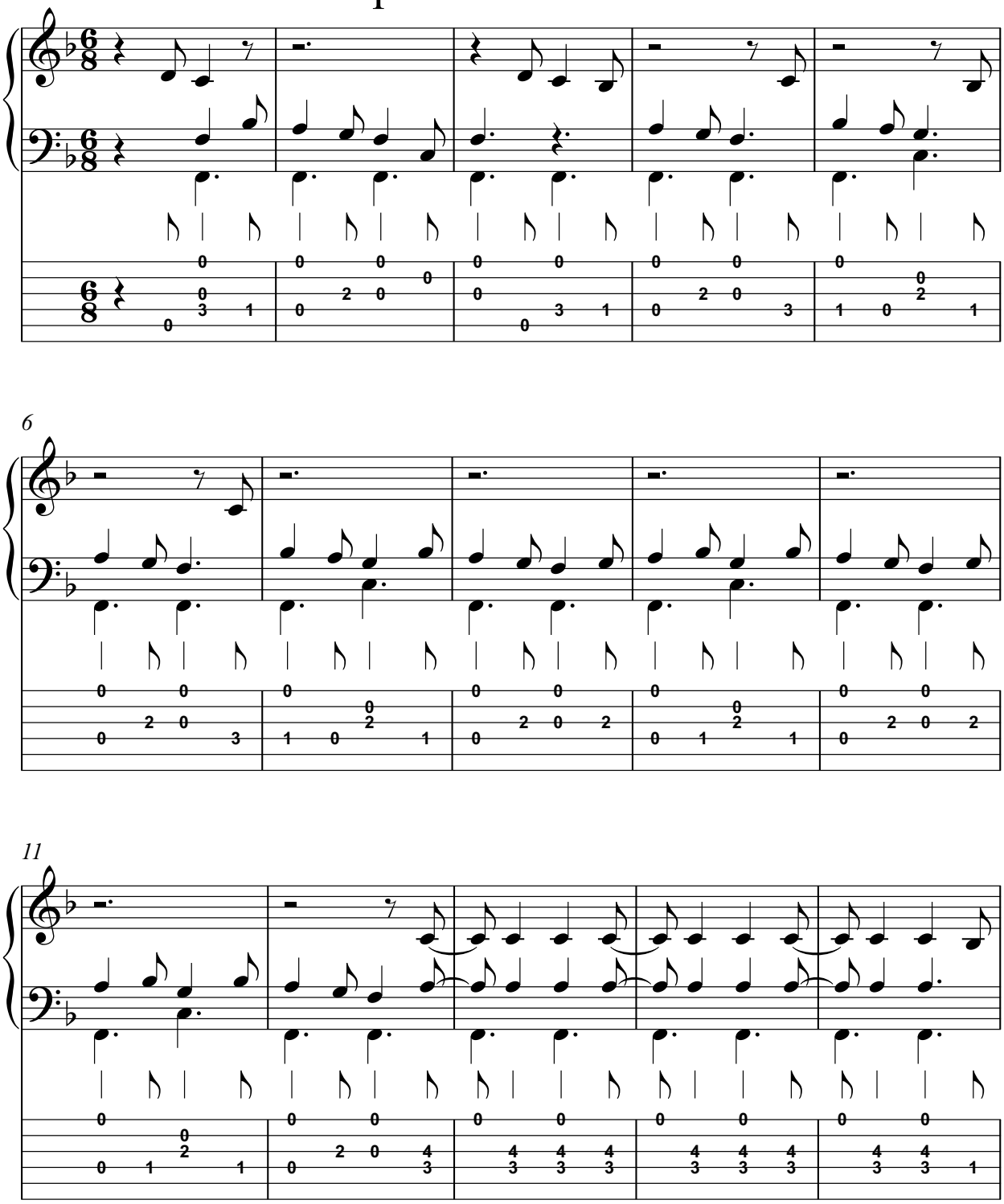
No. 37 Curaza

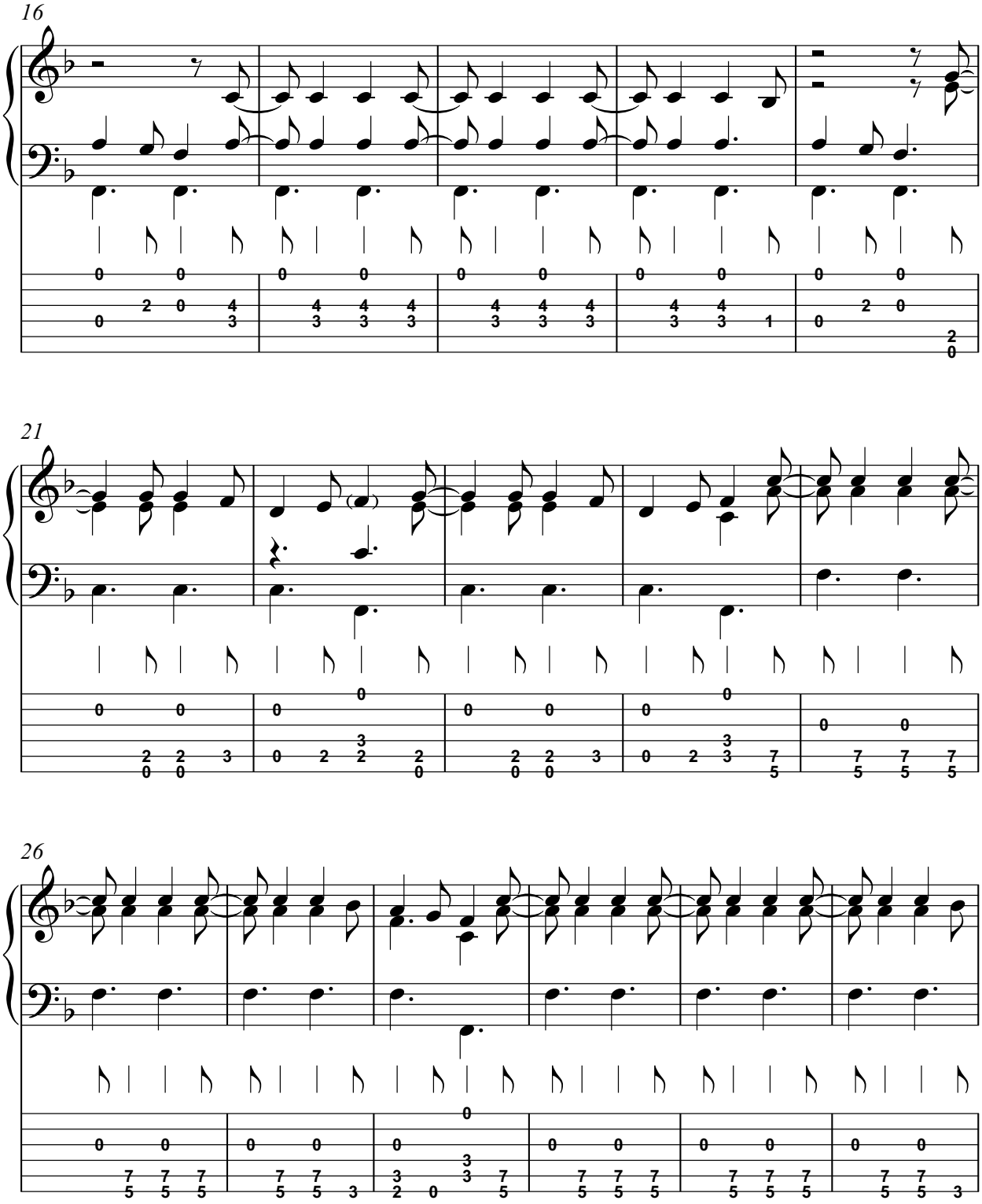
13r



No. 38 Saltarello ala ferraresa Col contra Basso per ottava col Tenor

13r-14v

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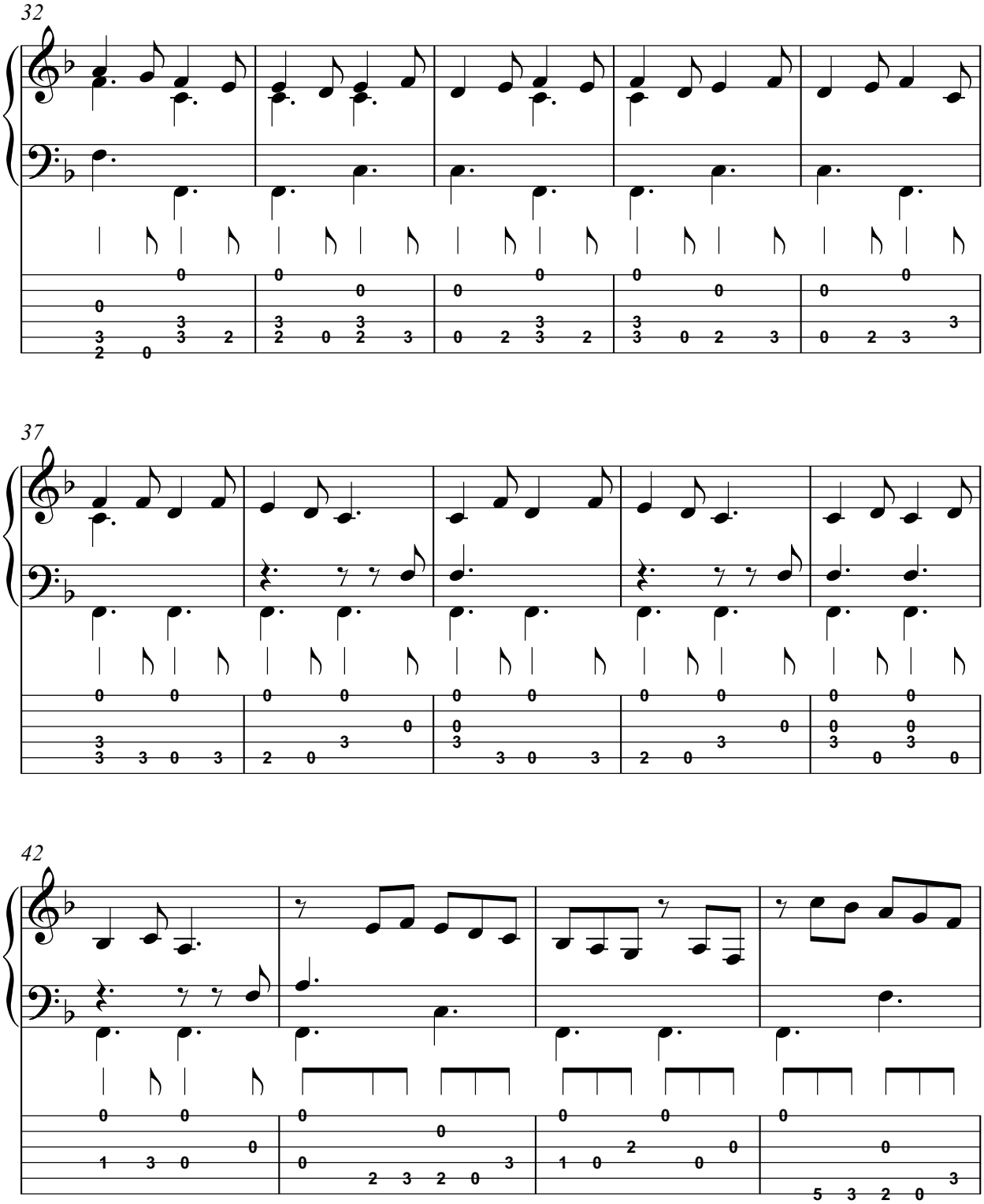
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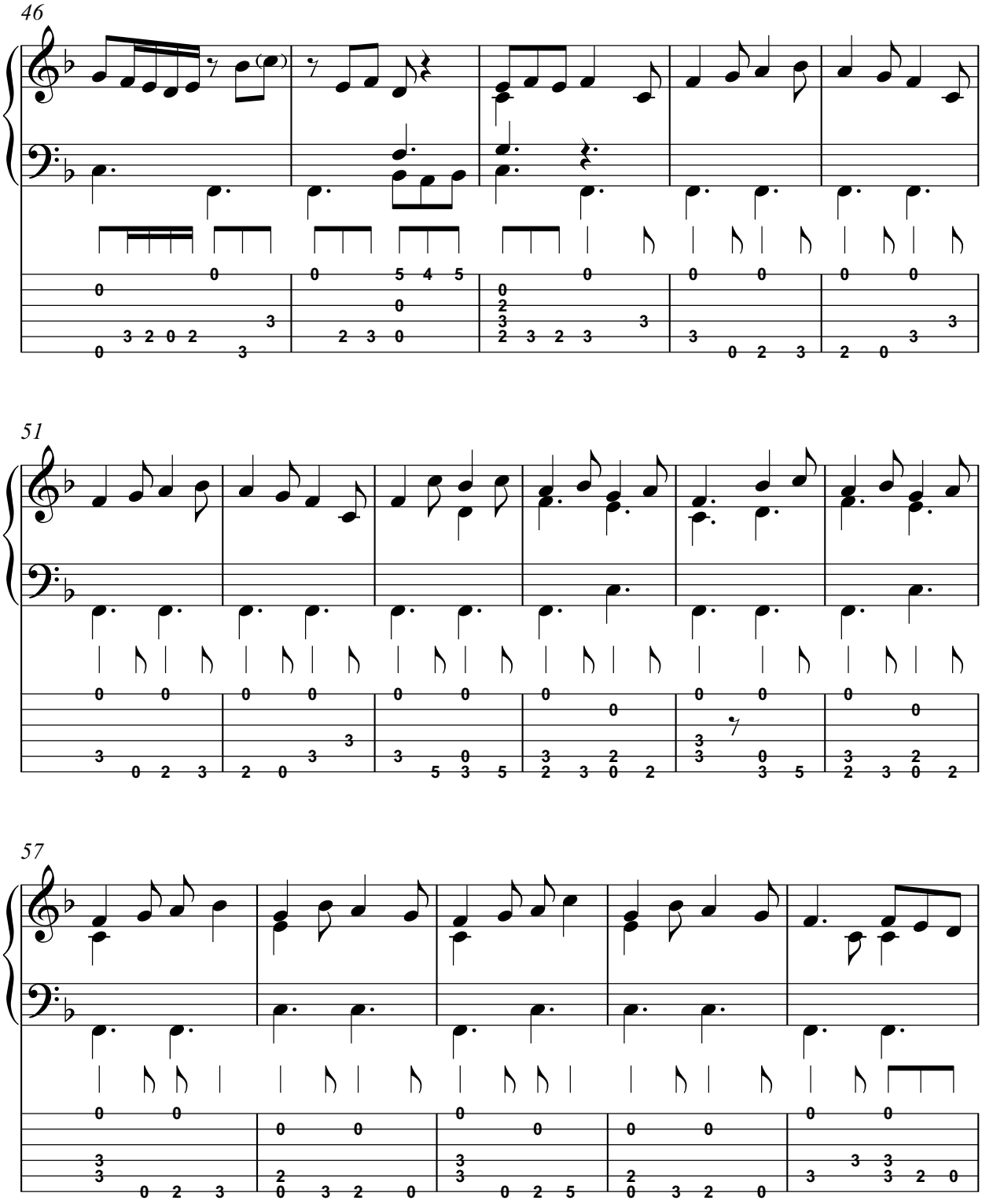
37
42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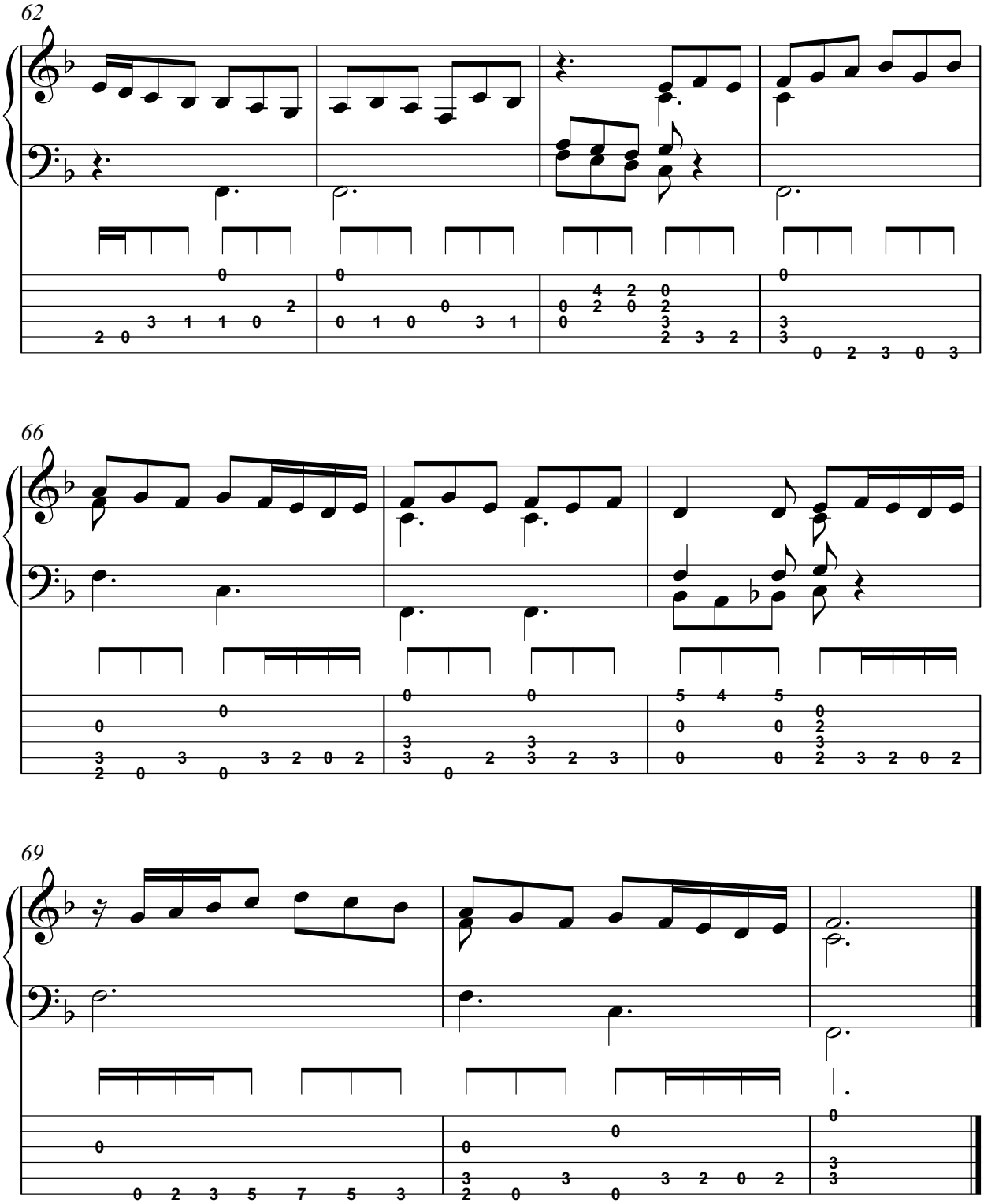
57


62
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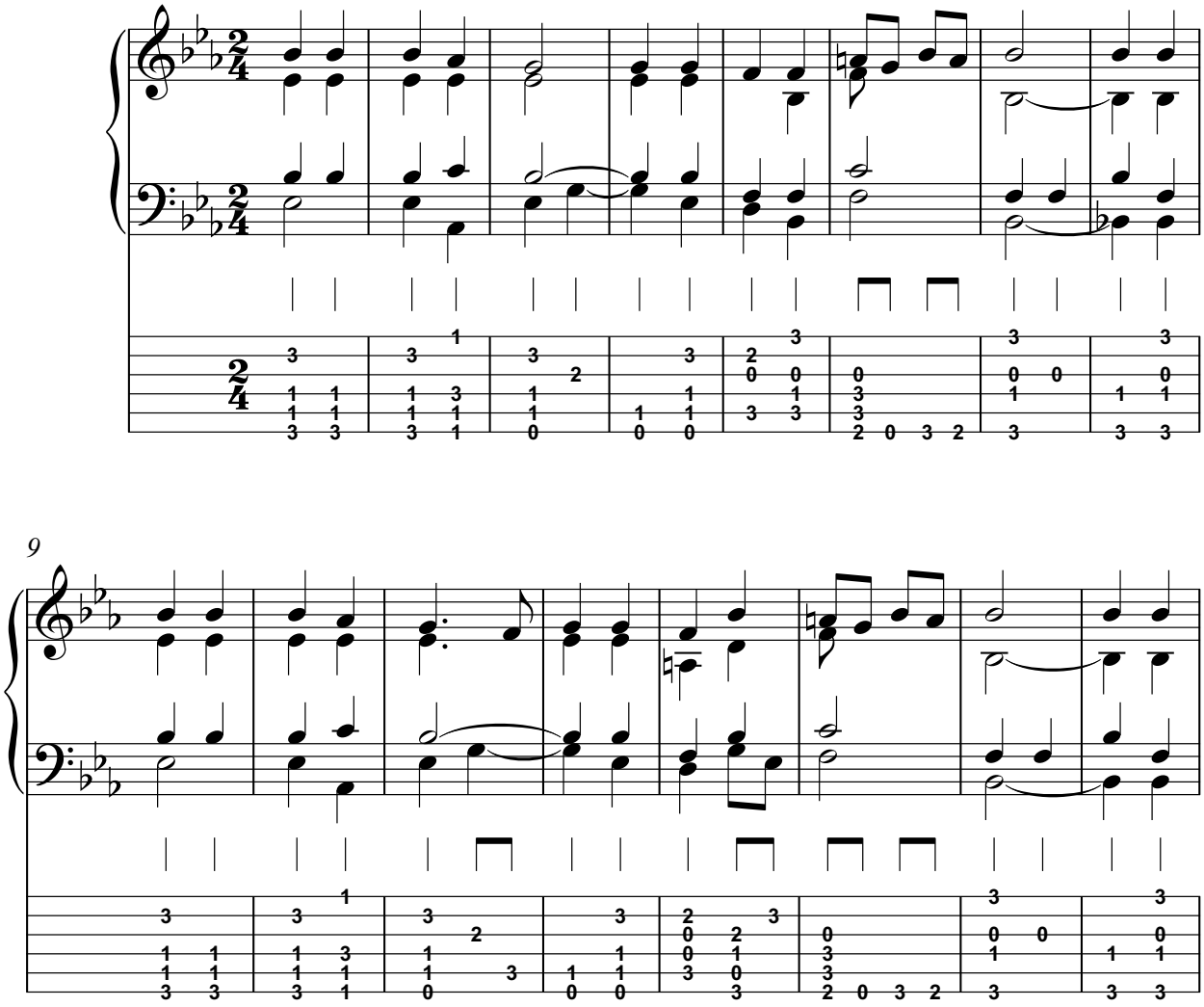
69

No. 39a Ciareciane ala Bollogniesa/ 39b El Sarlarello Seguita

14v-15v



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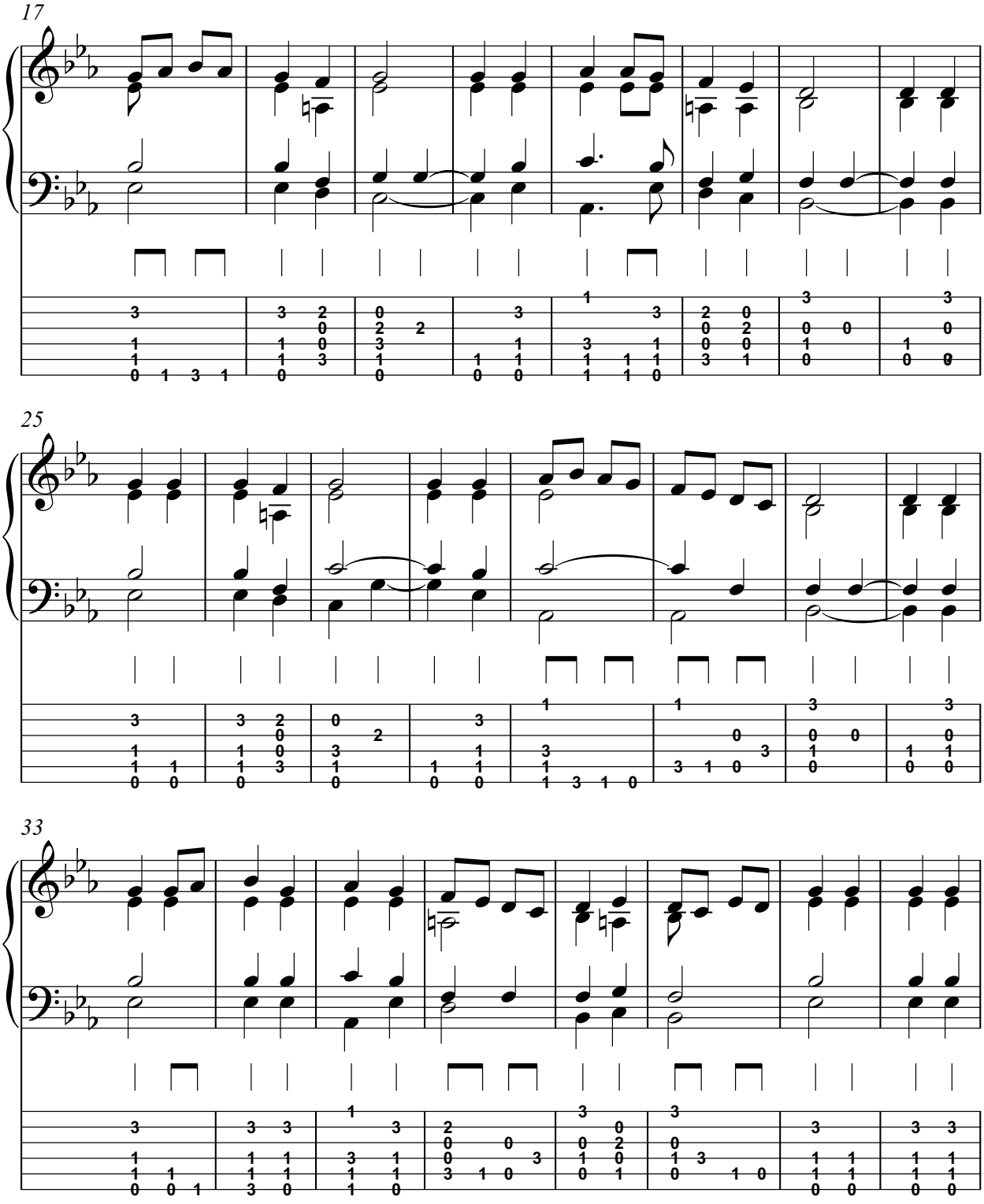
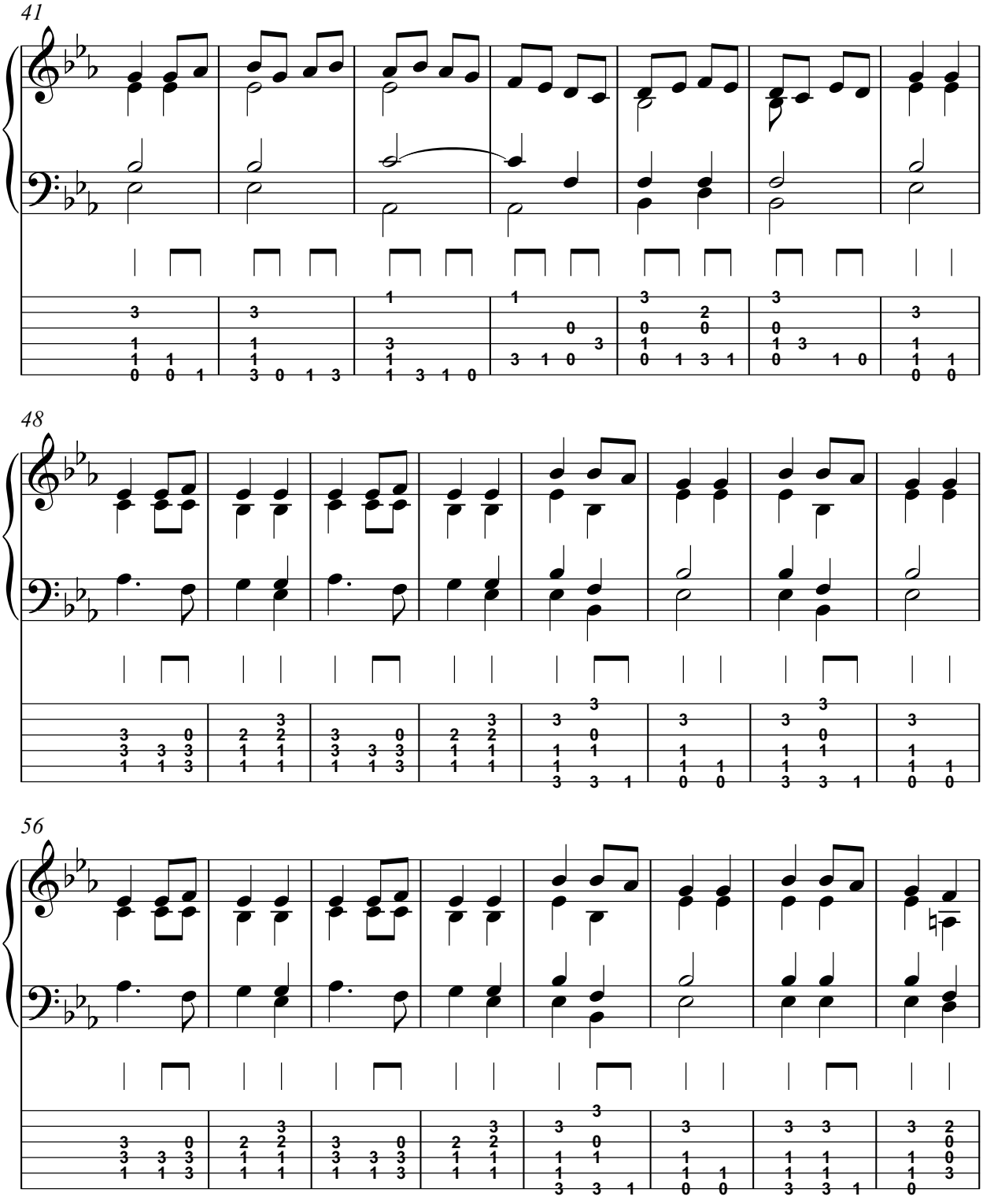
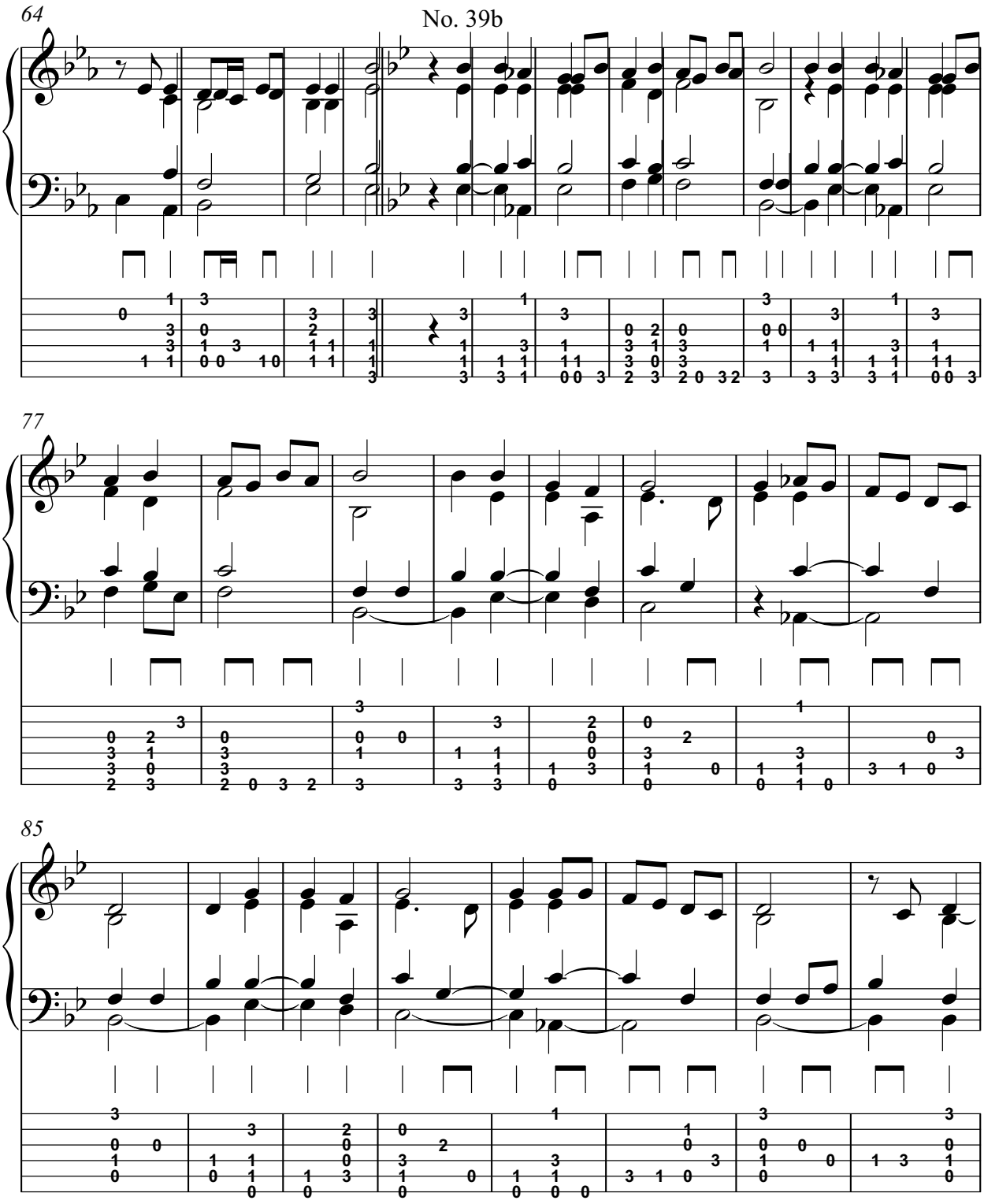



41
48
56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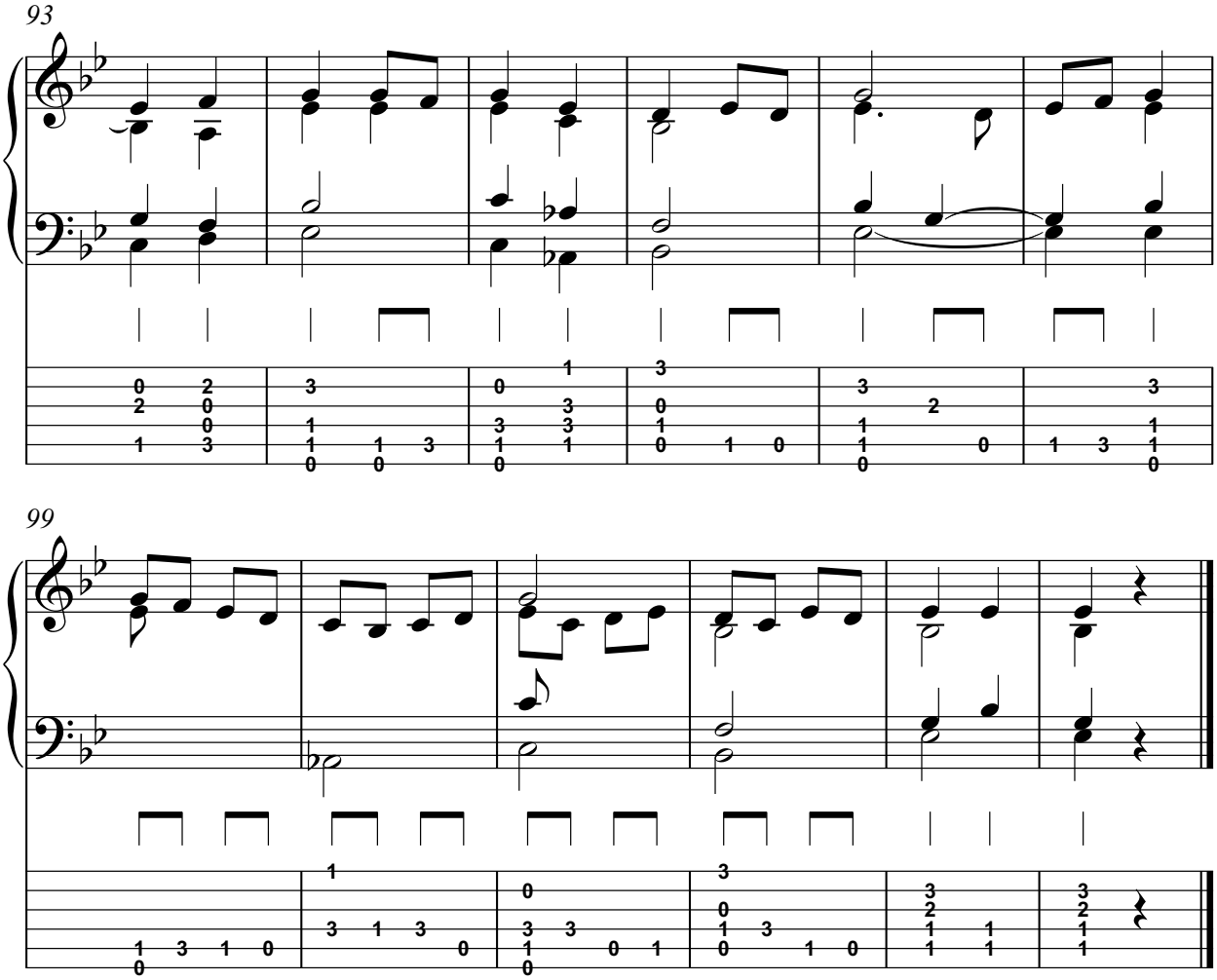
93
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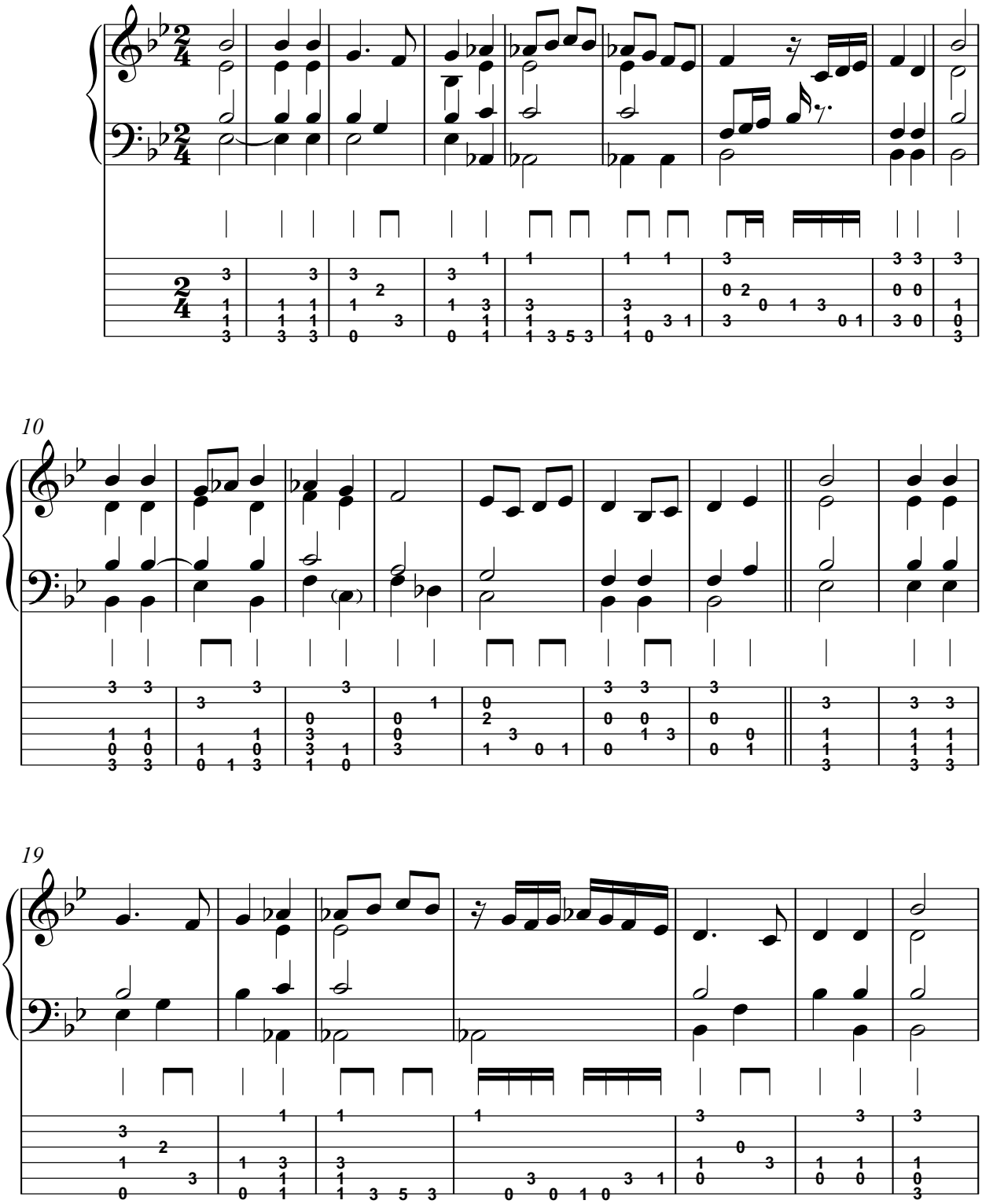
No. 40 La Bataglia Franciesa in Ballo

15v-16r



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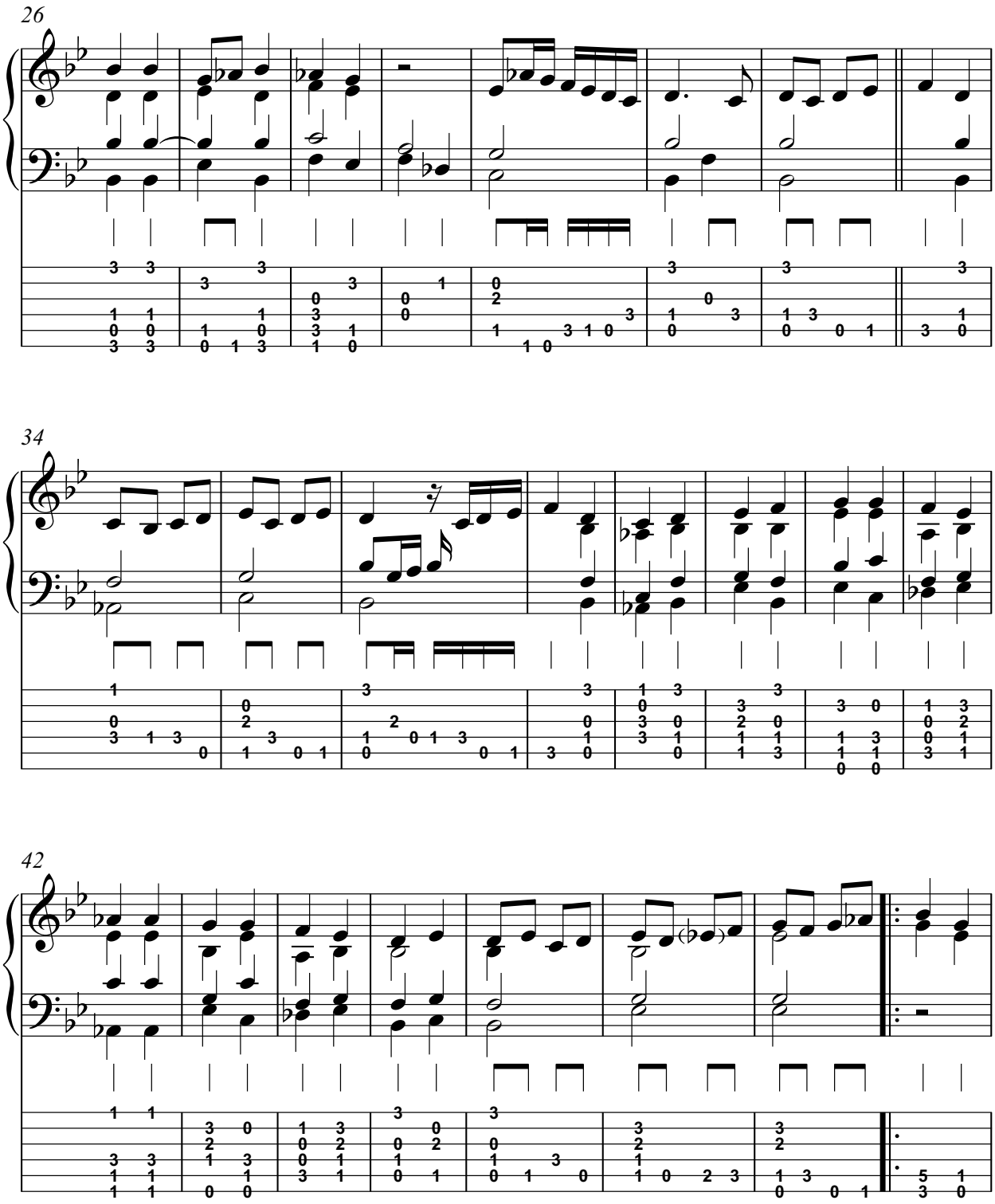

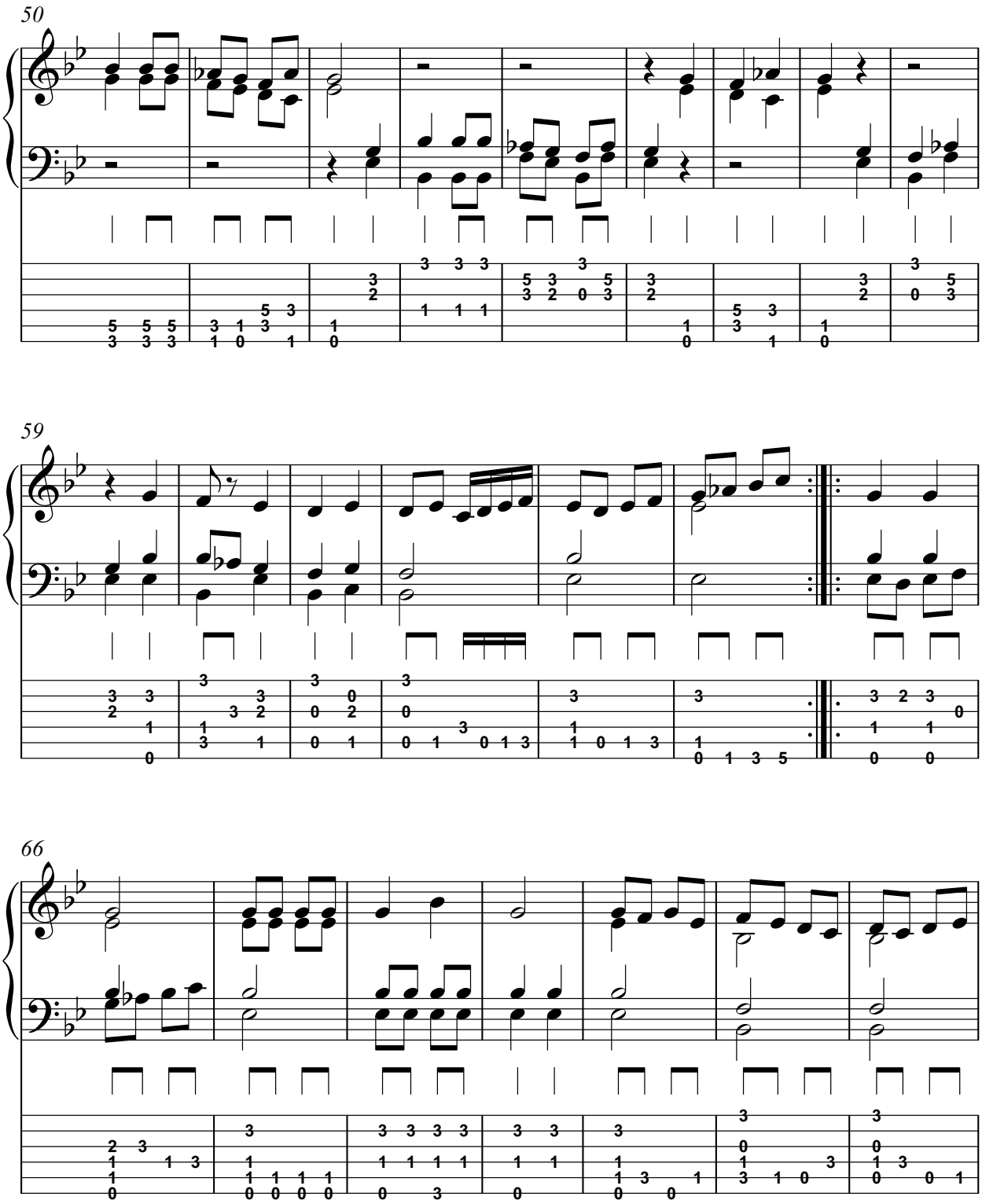
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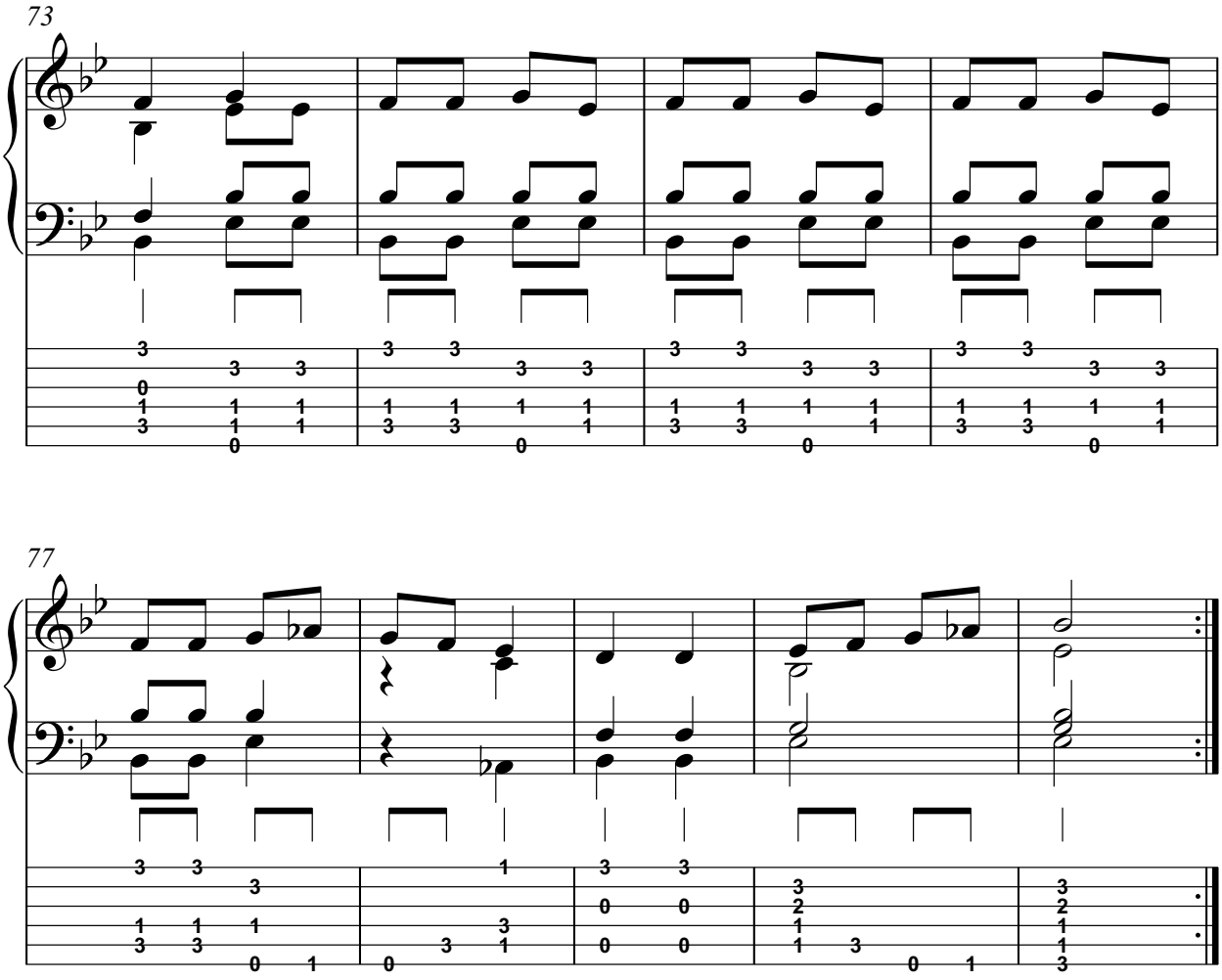
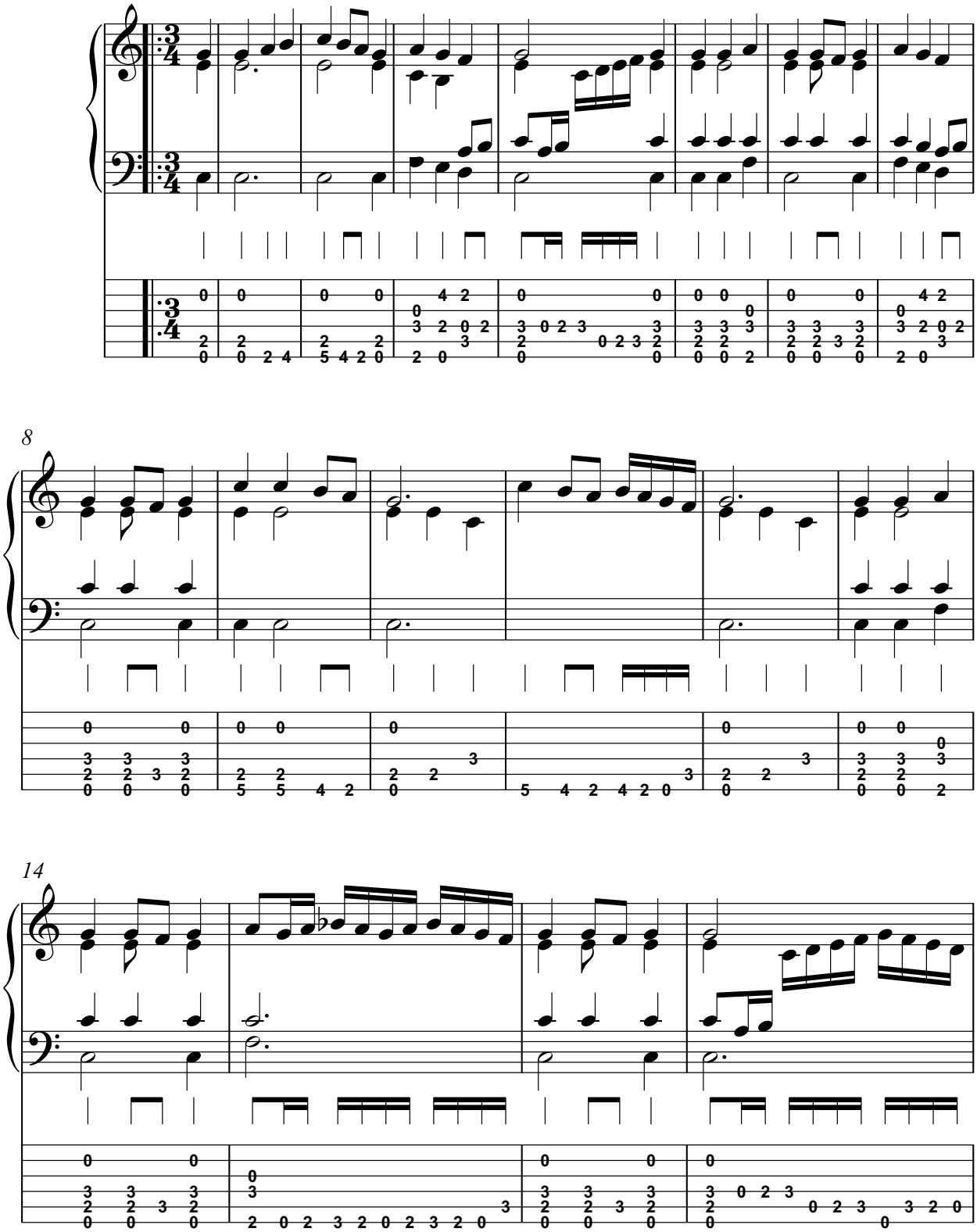
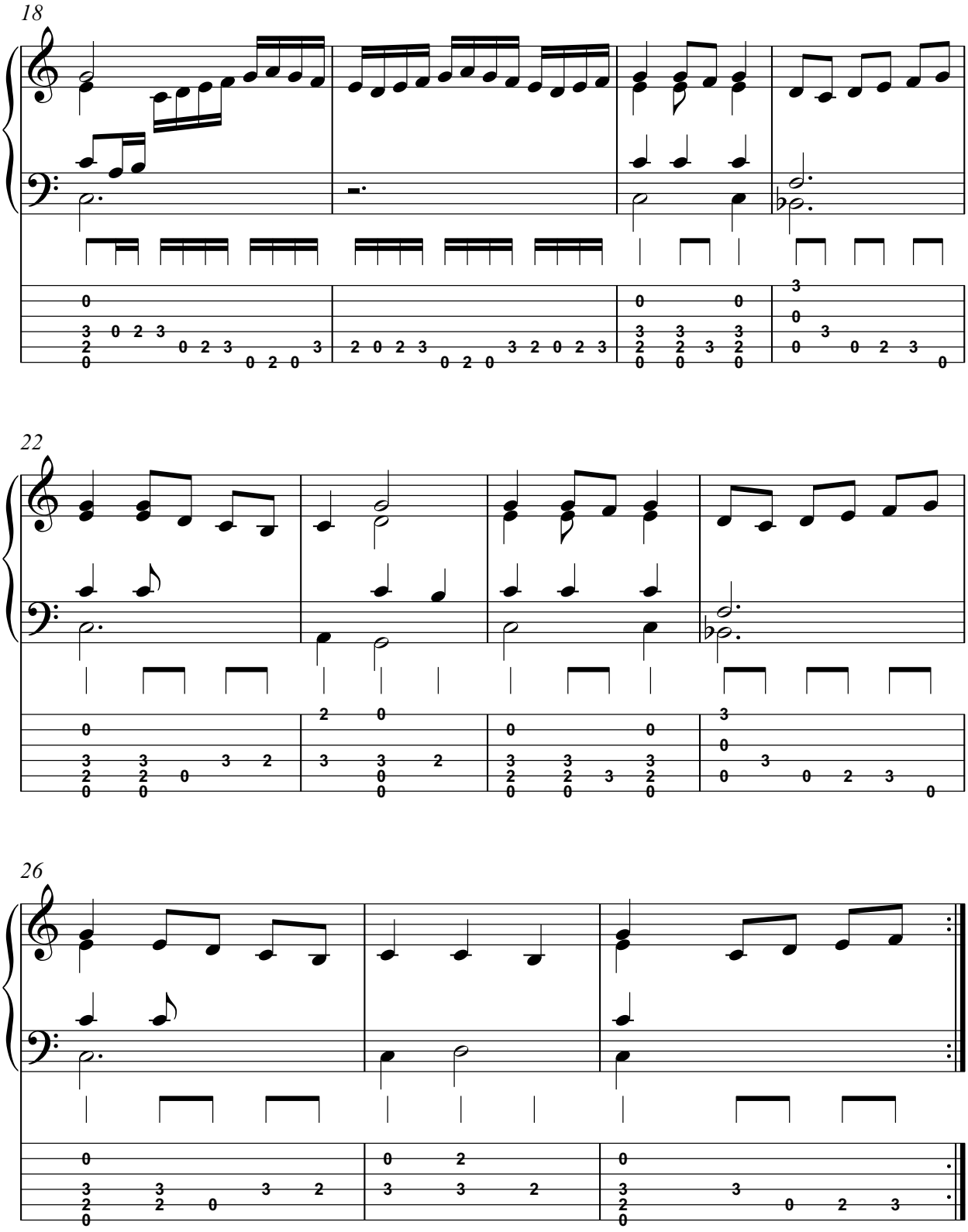


No. 41 Bregantino

16v

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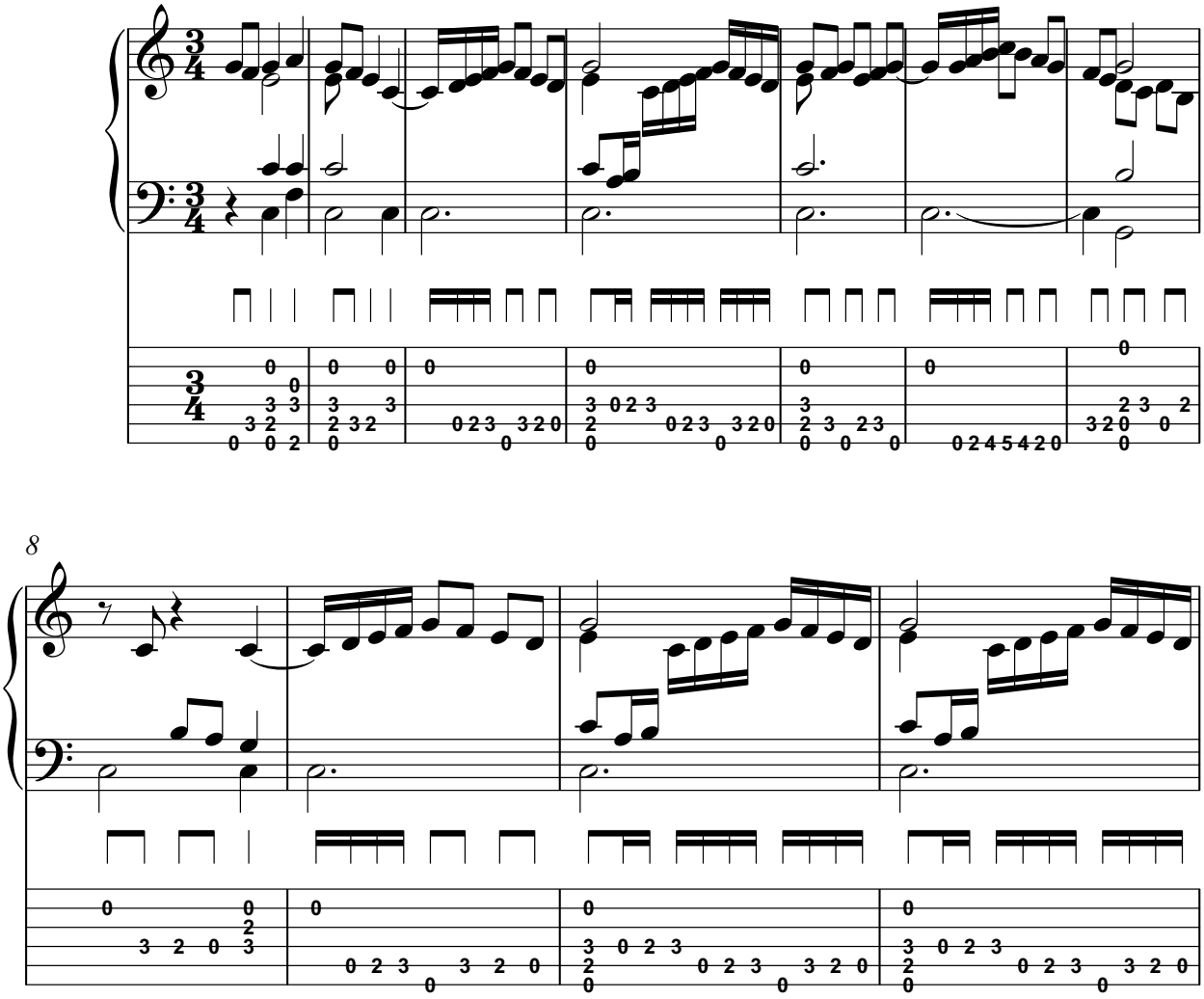
No. 42 Le Rotto el Charro E per Se

17r-17v



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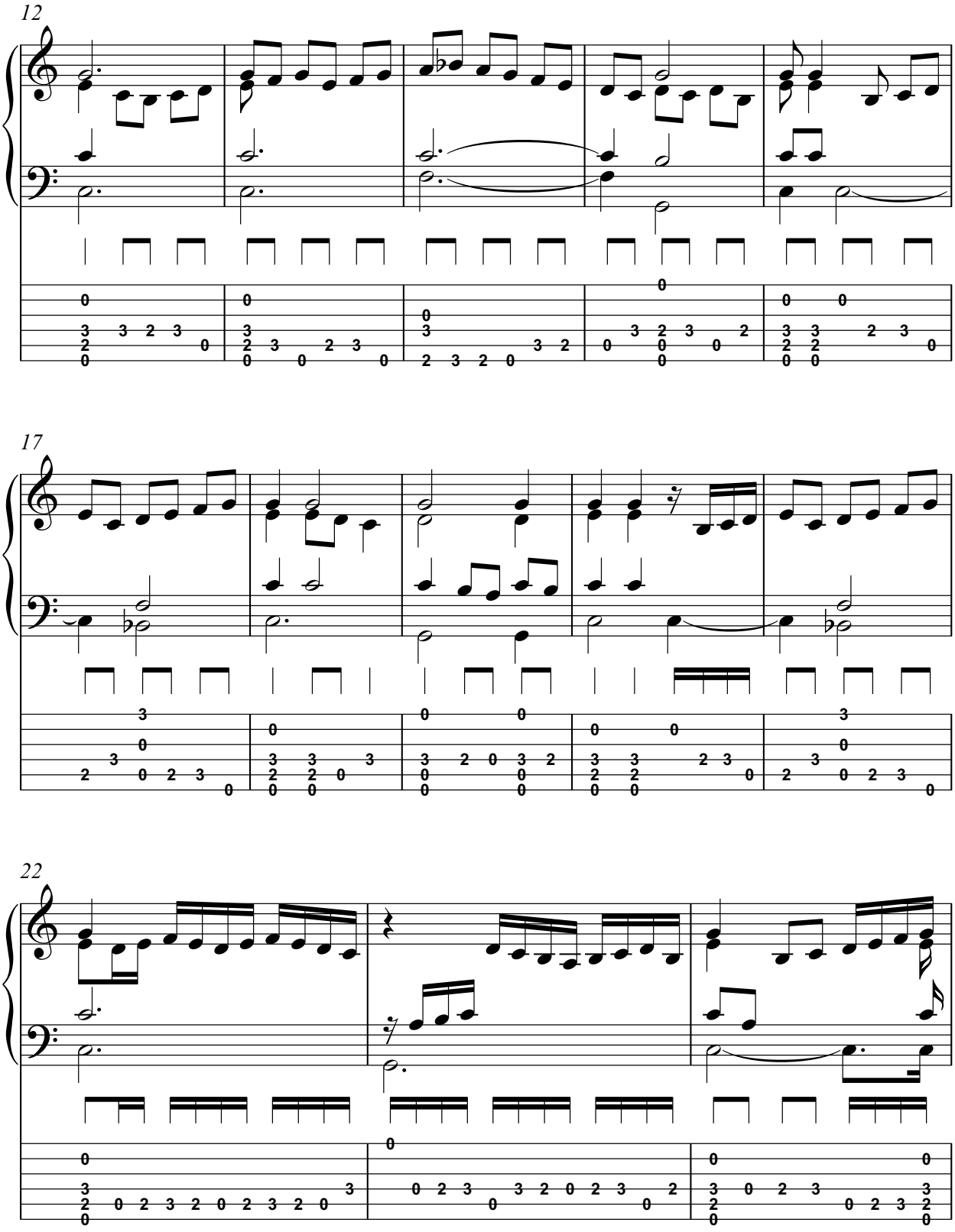

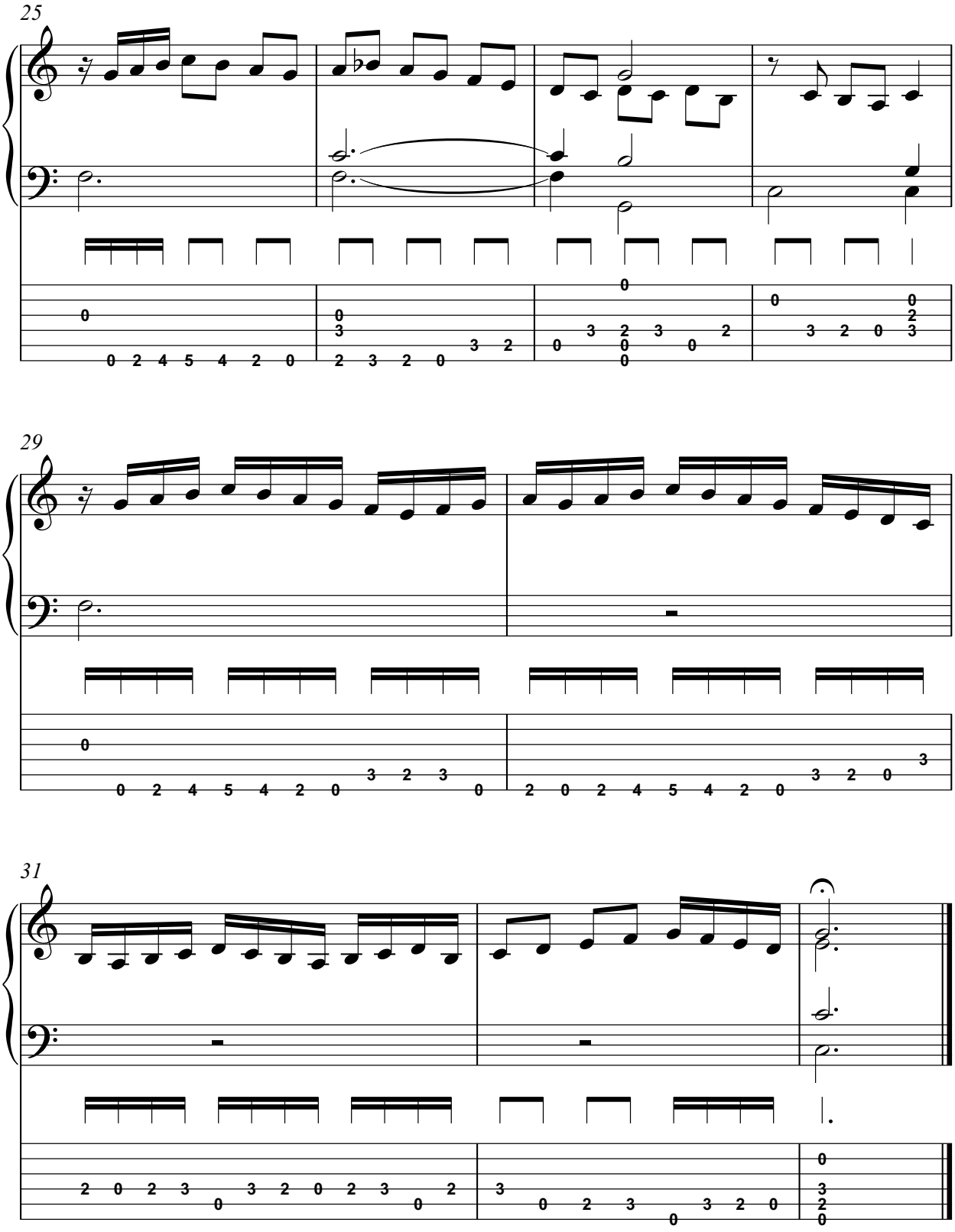
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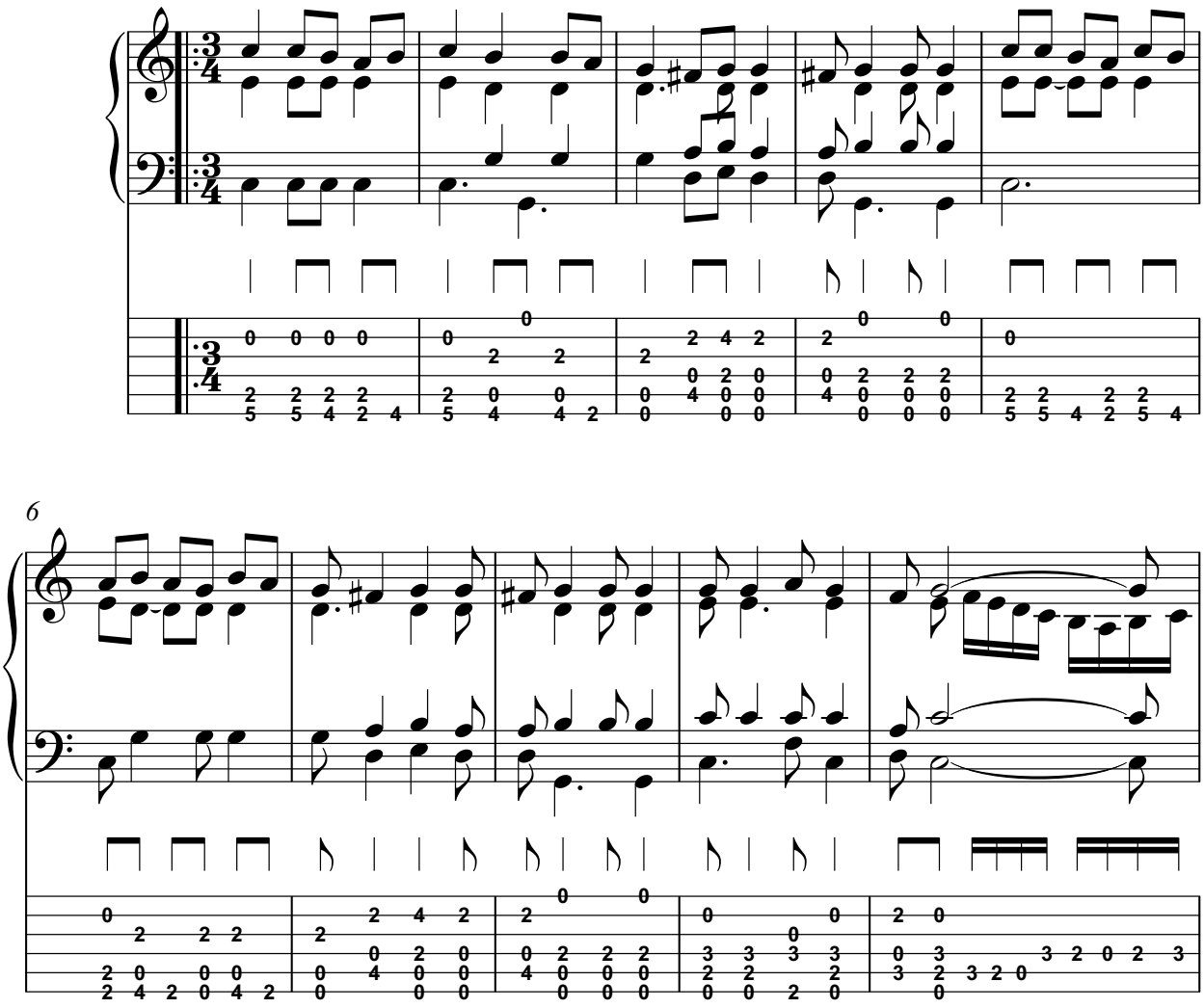
No. 43 Bernardo

17v



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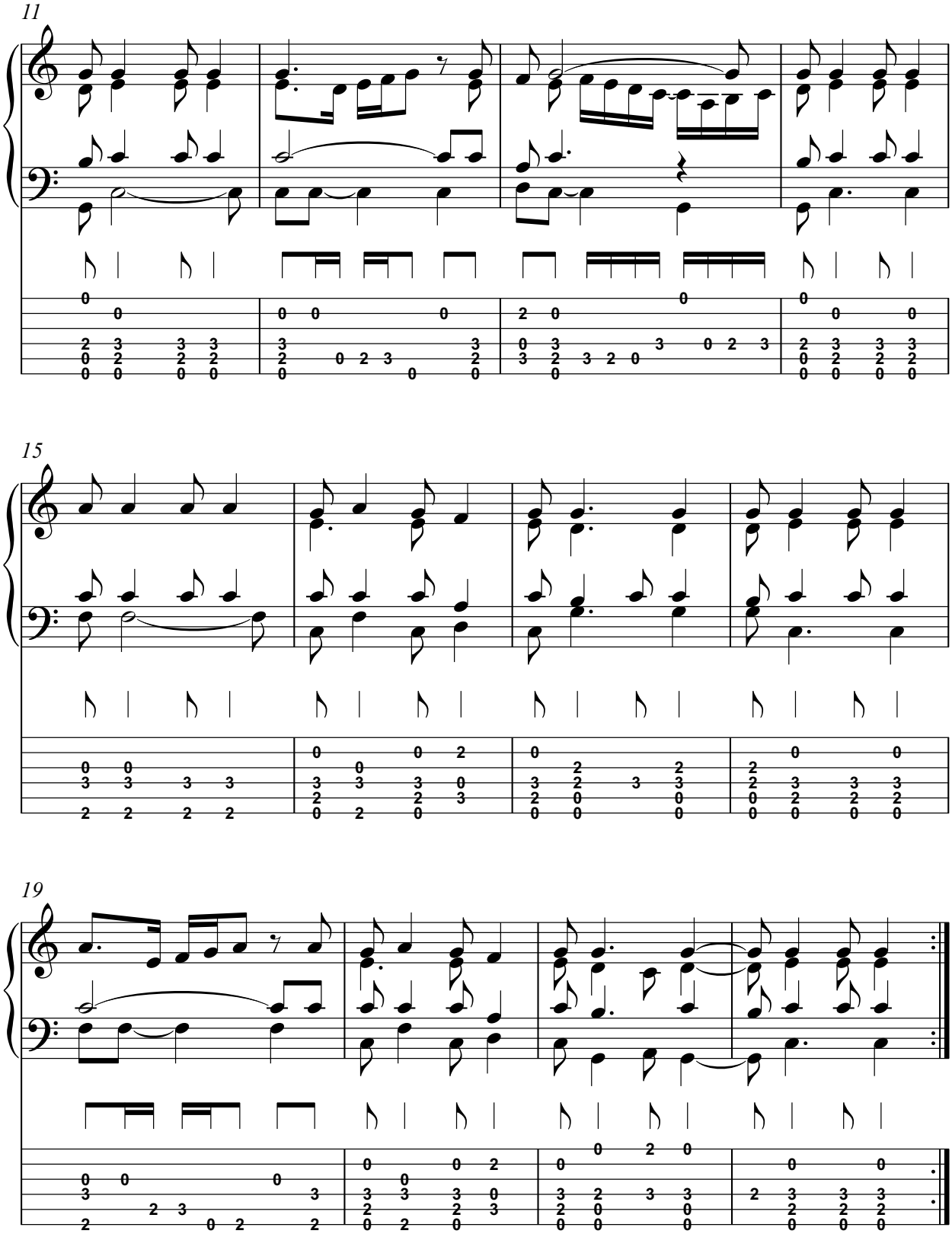
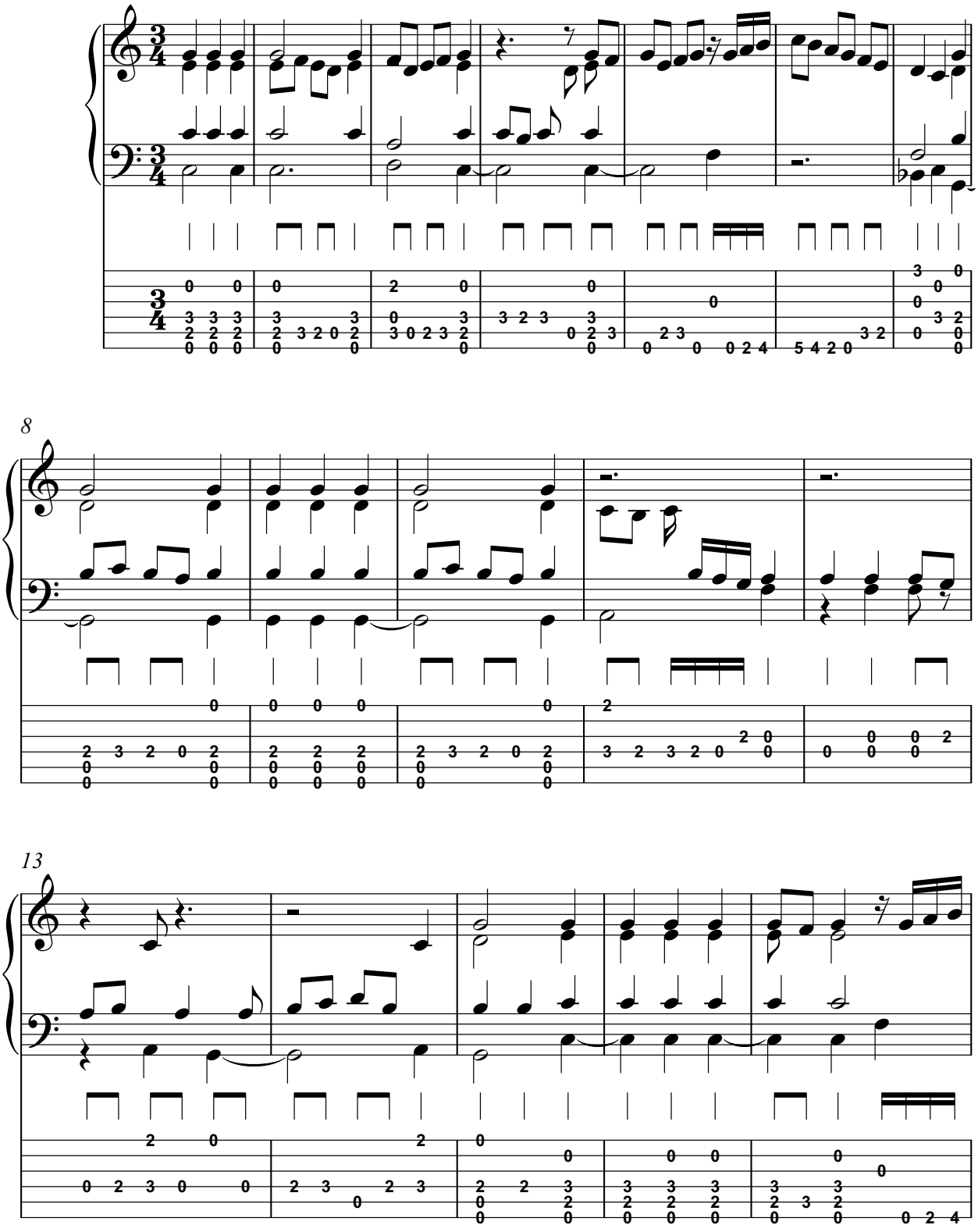


No. 44 Son quello Duca



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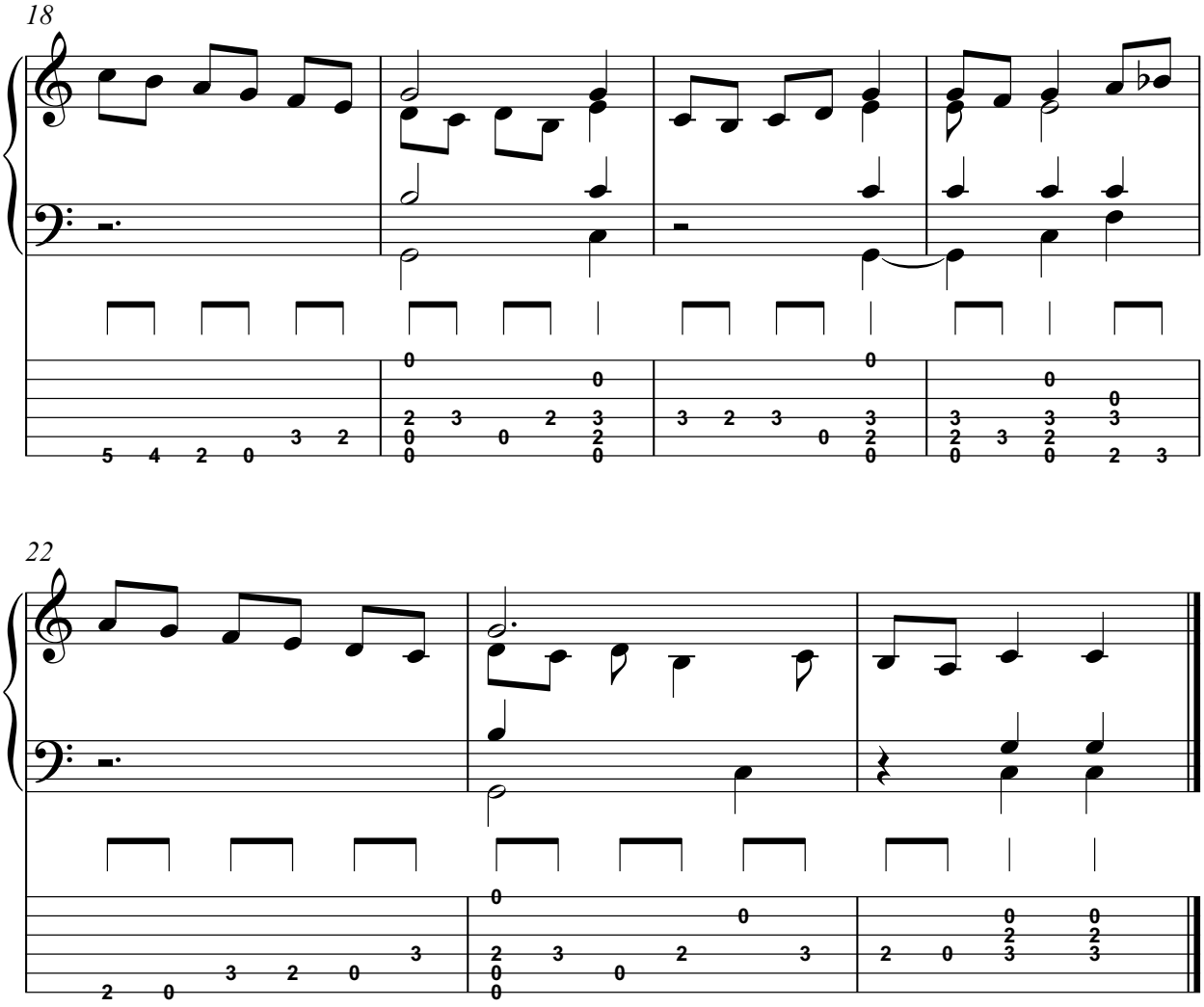
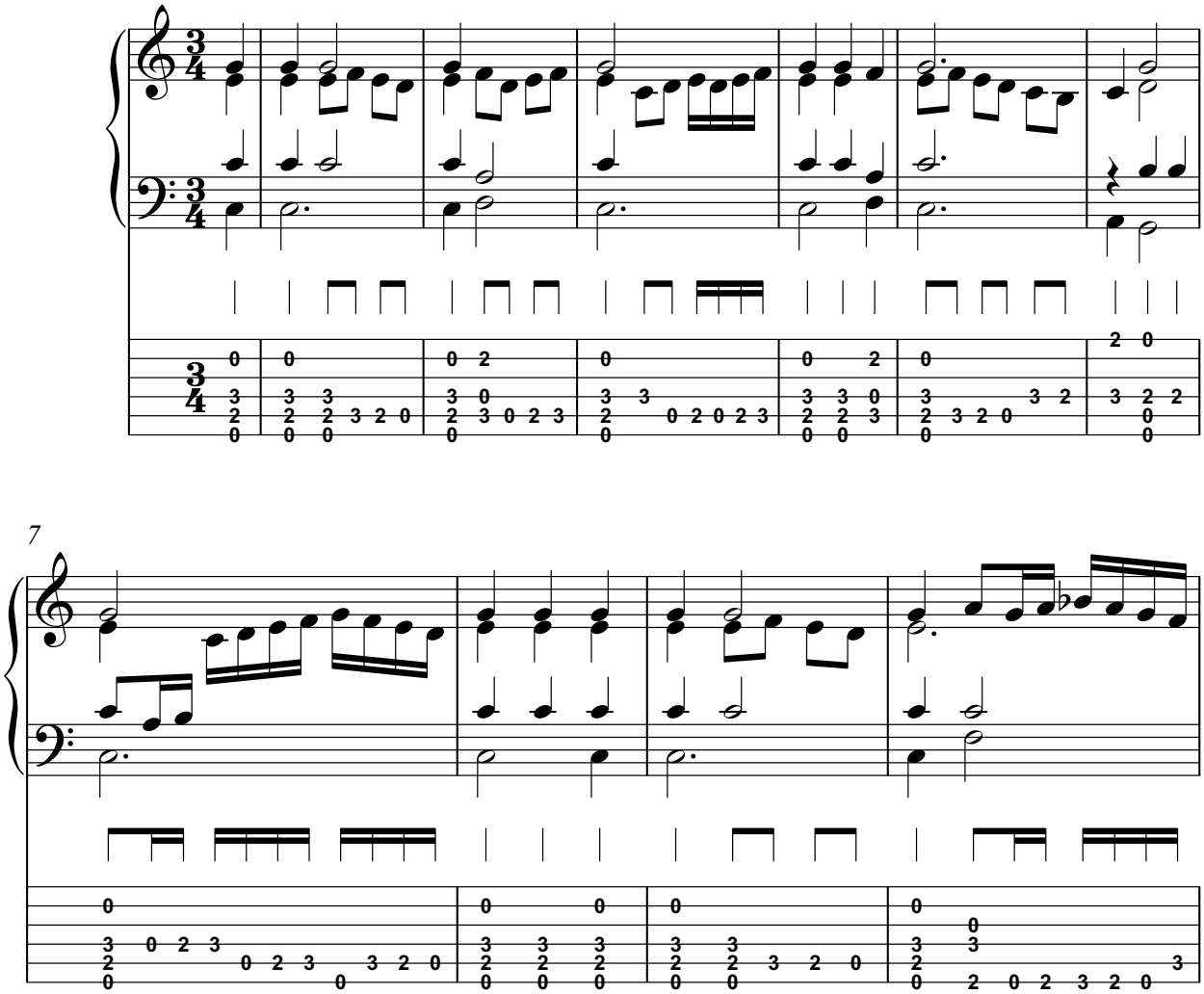


No. 45 La Barcha del Mio Amore

18v-19r



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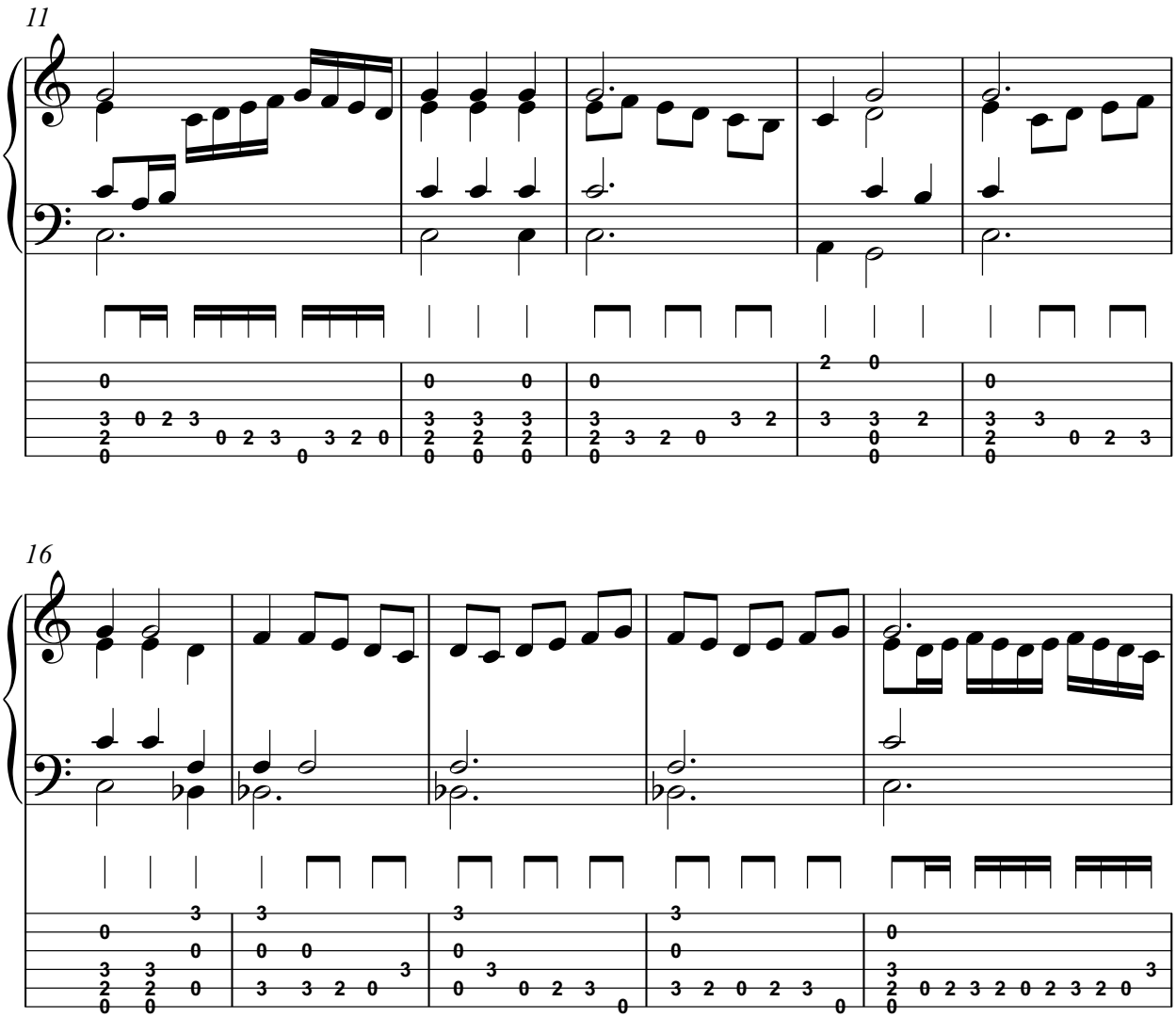

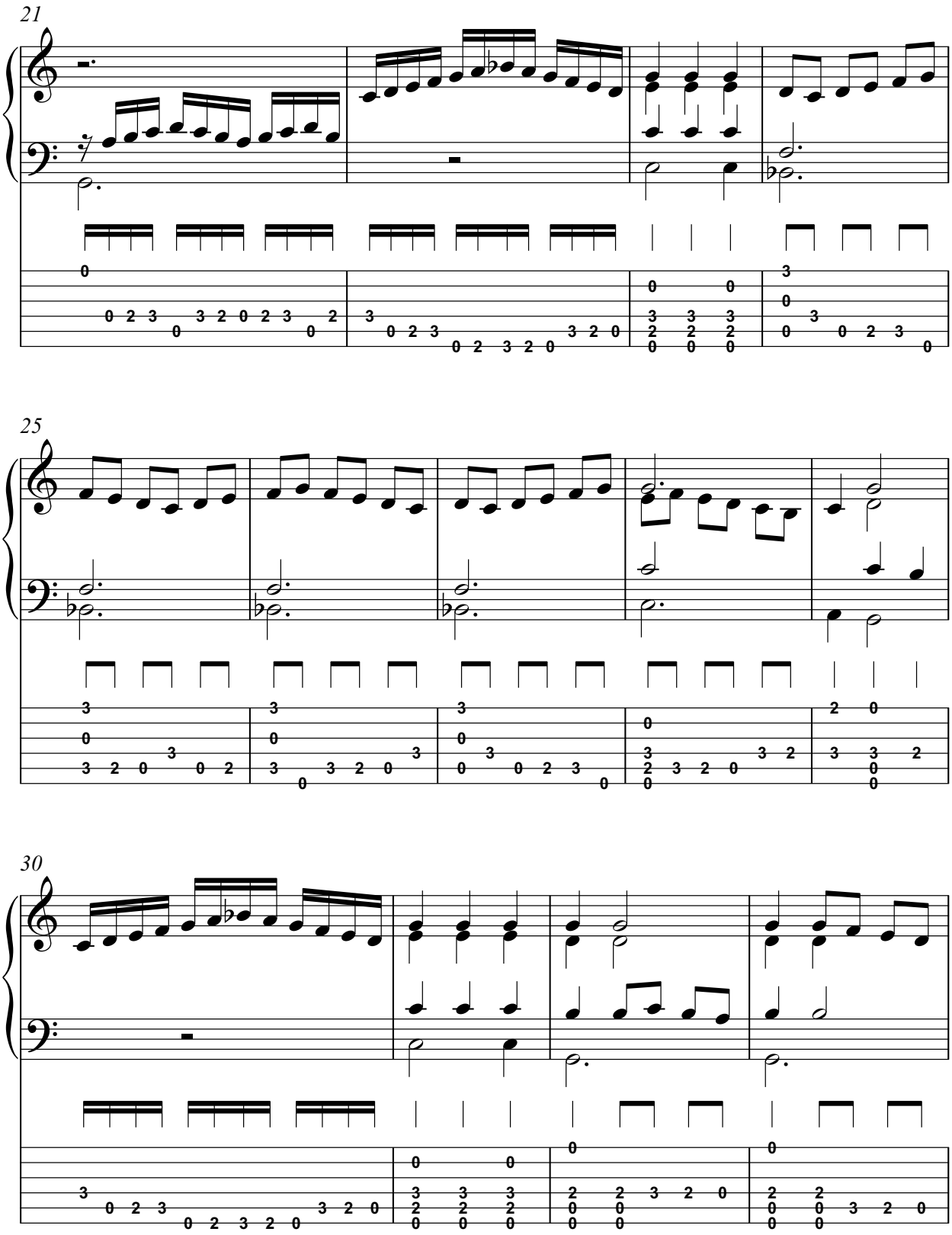
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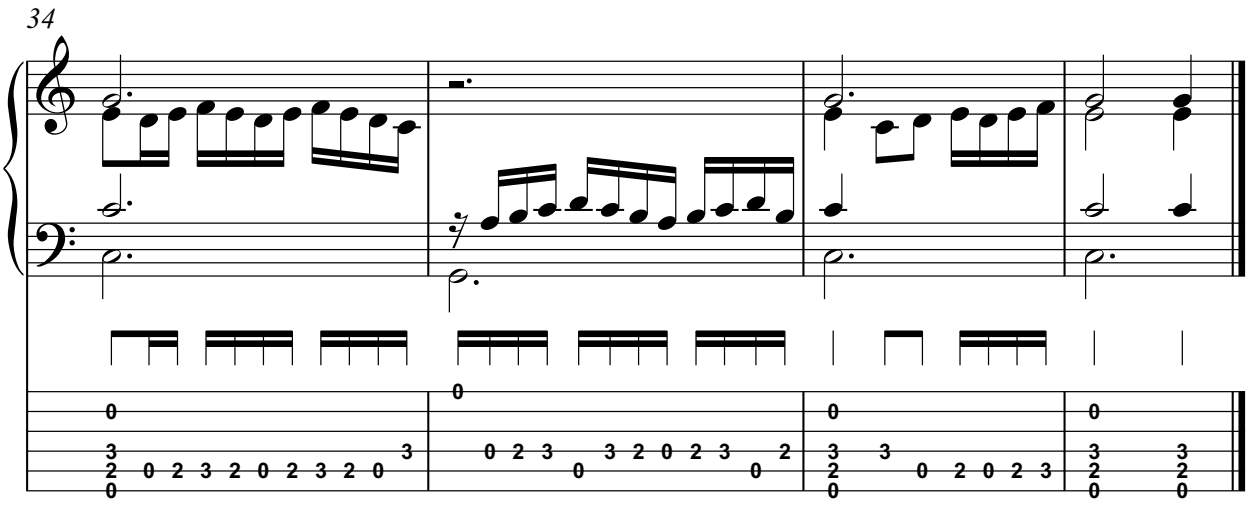
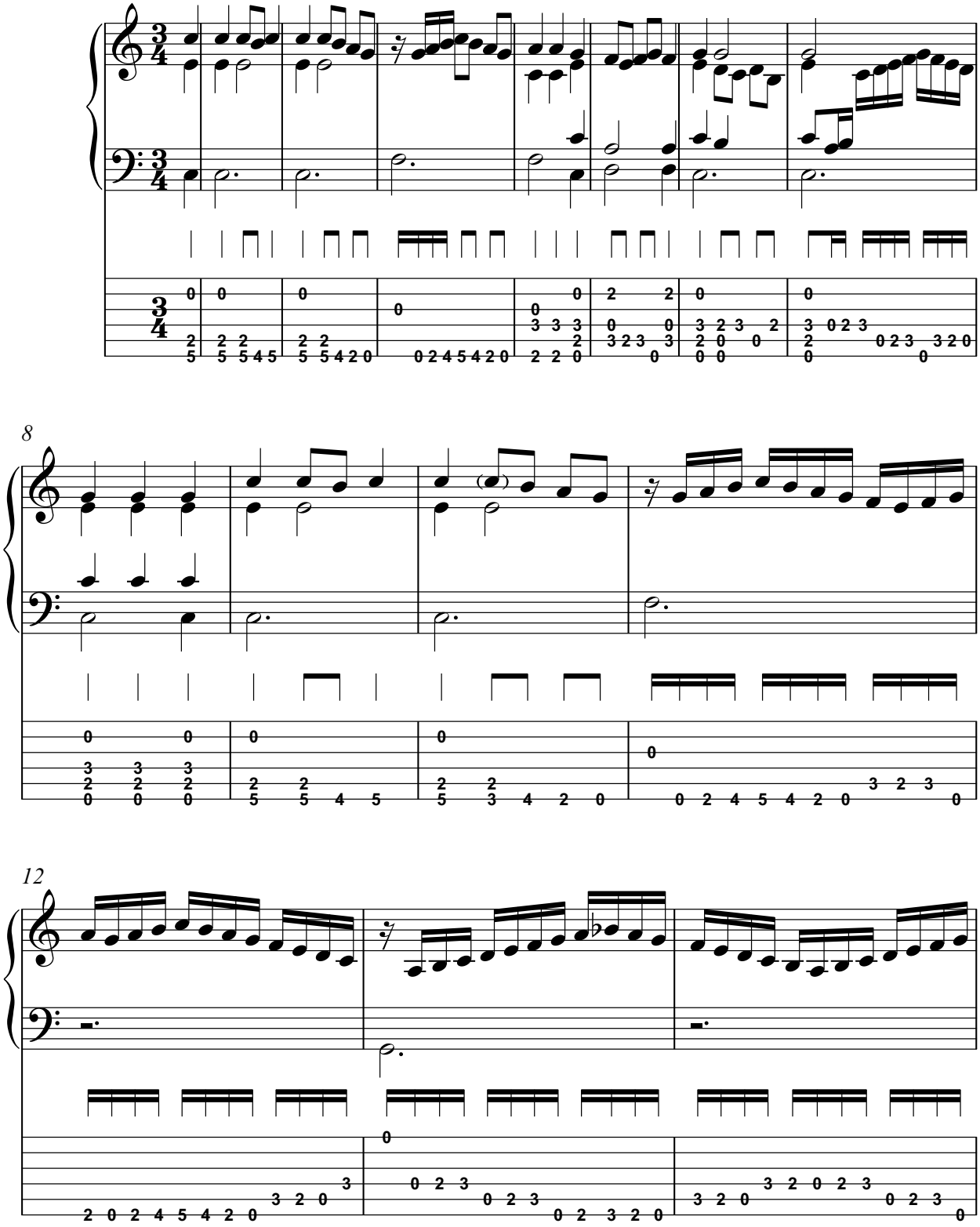


No. 46 La Bressanina



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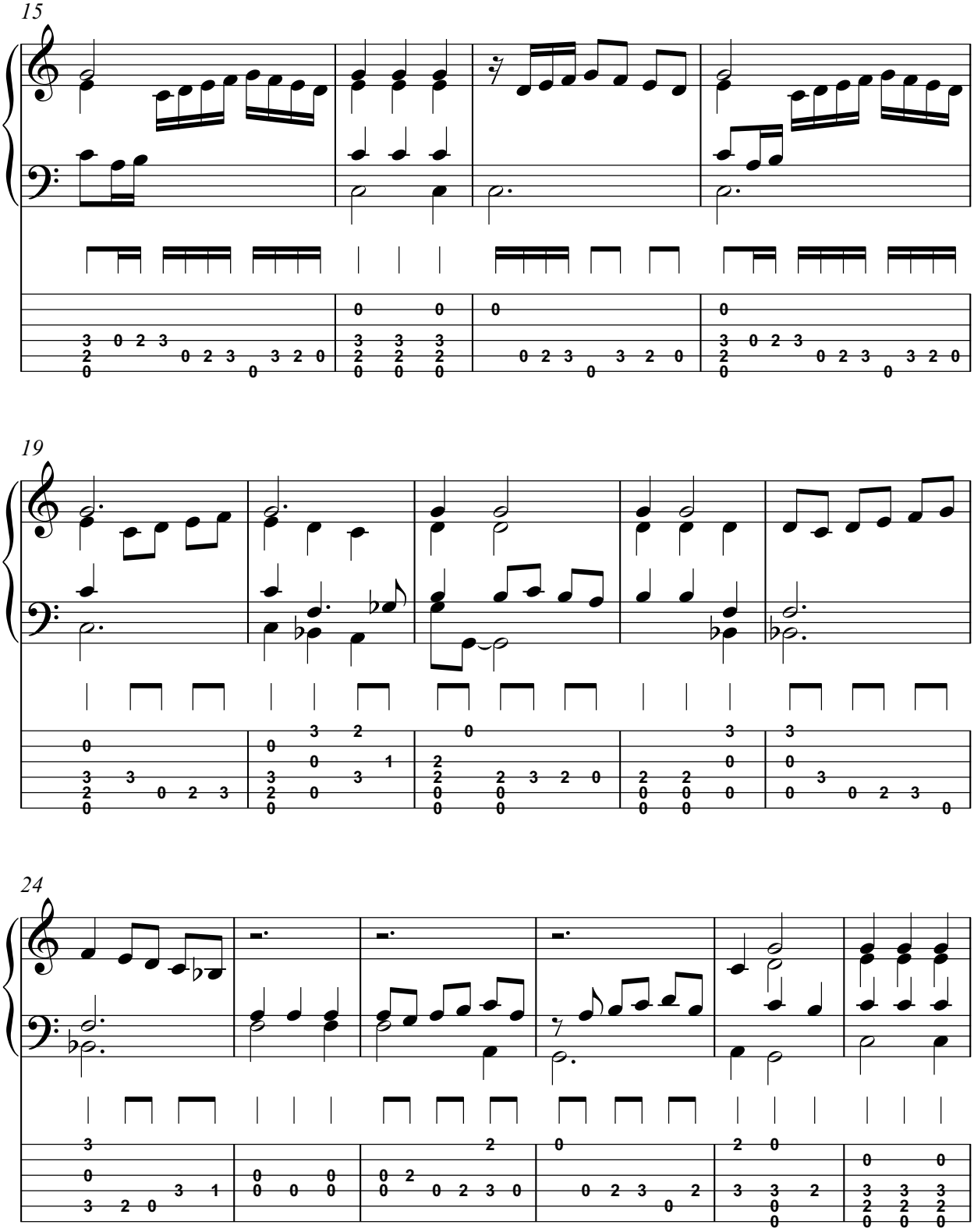

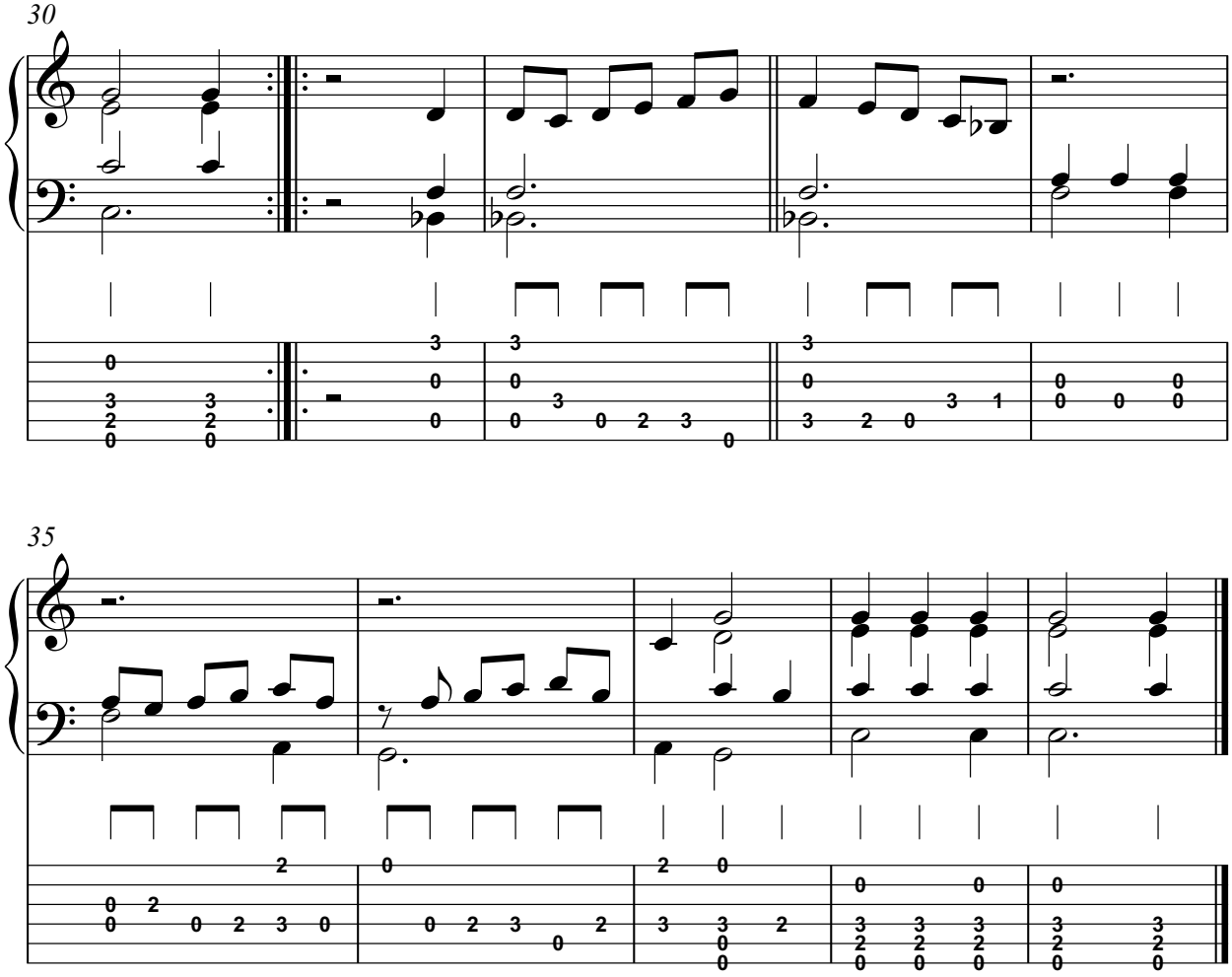
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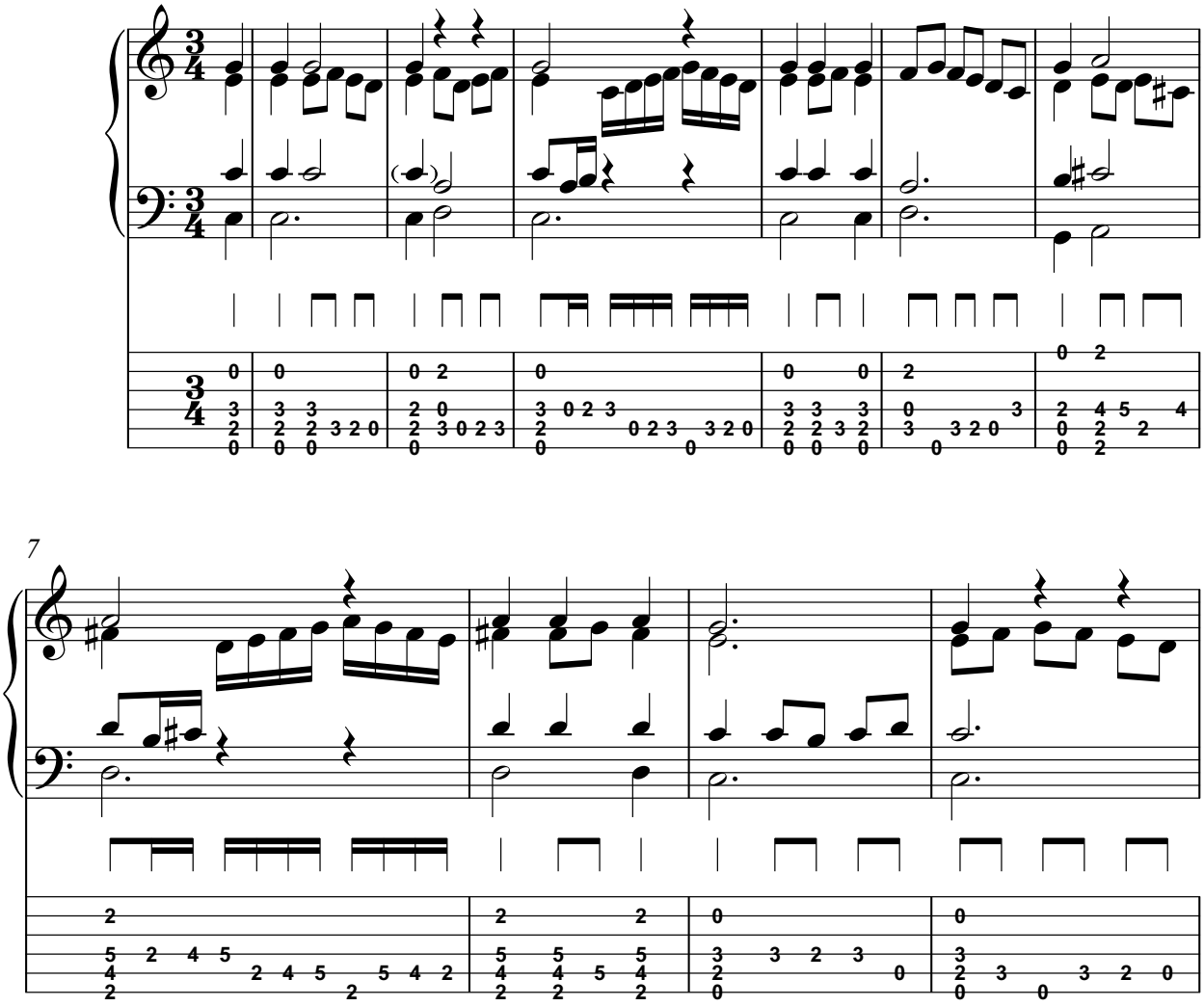
No. 47 El Ballo de la Torza

19v



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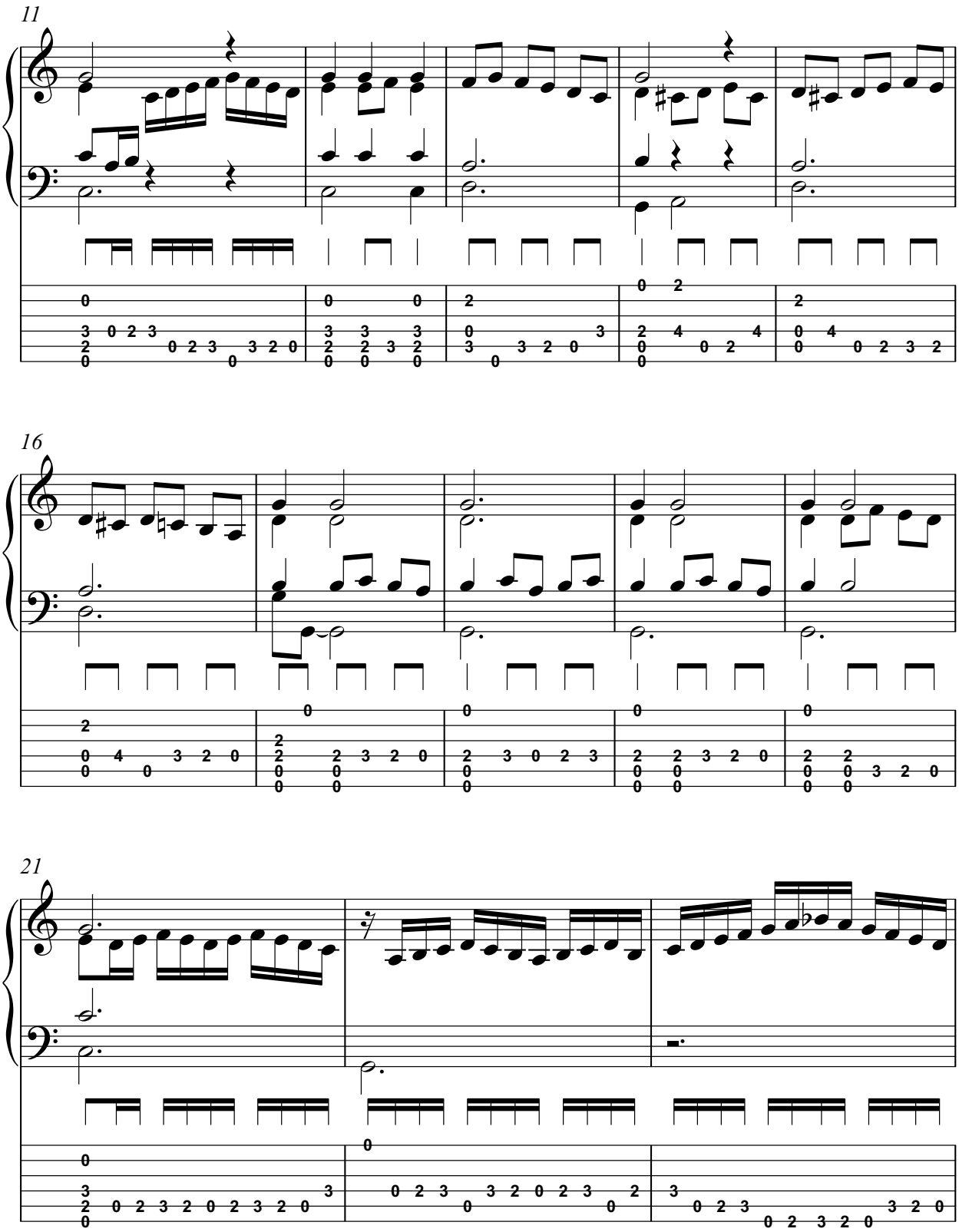

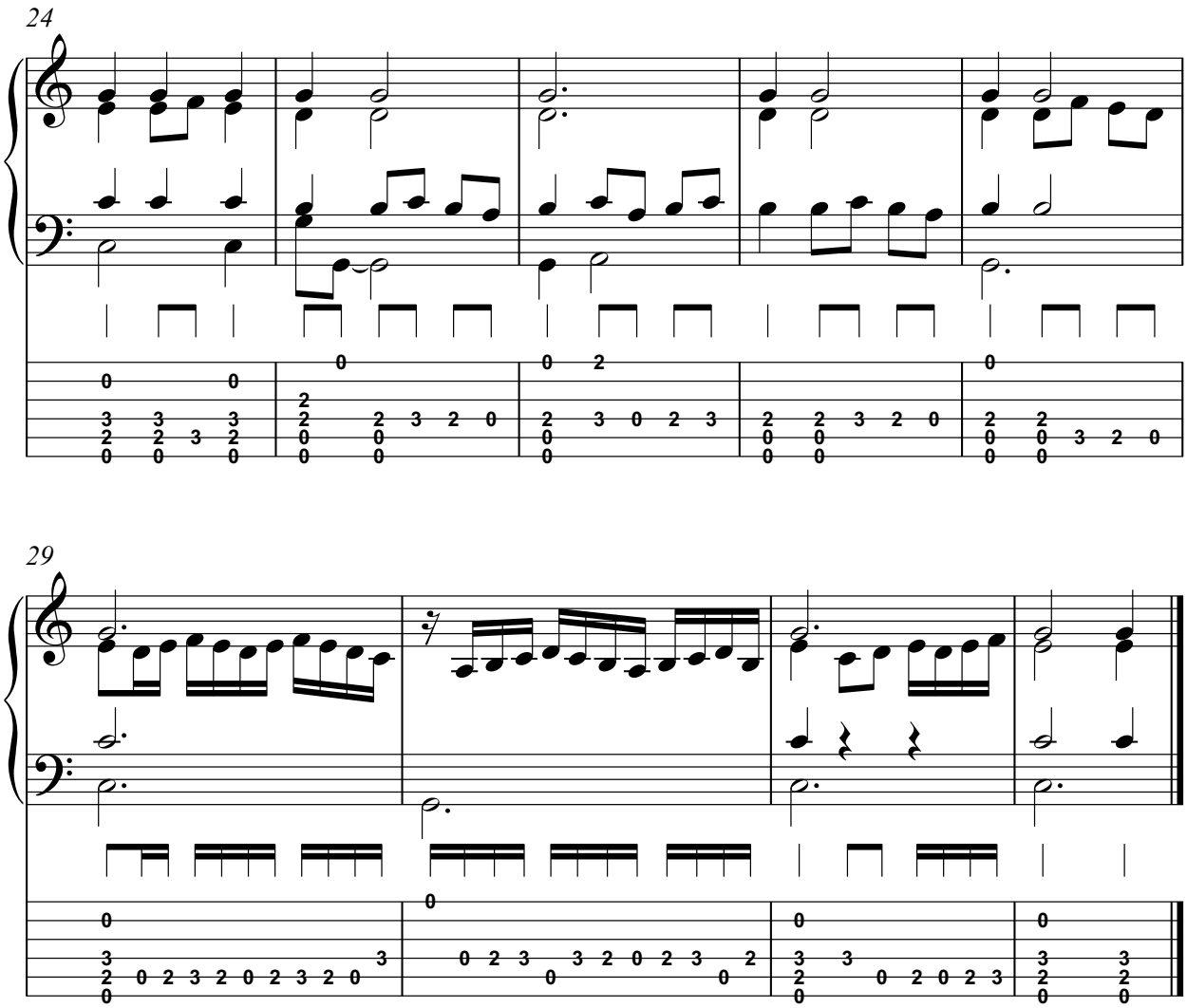
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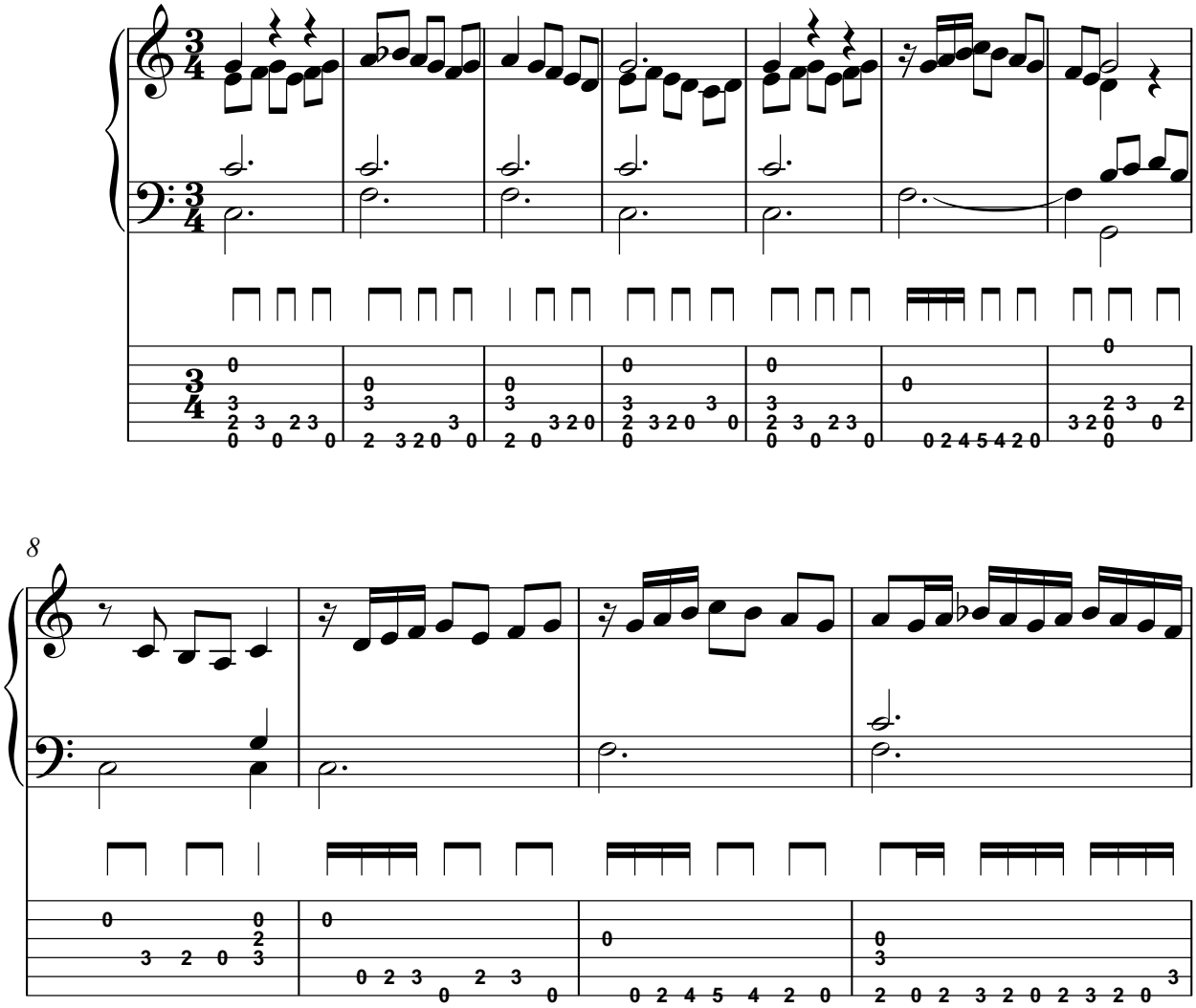
No. 48 Monaro Como se Usa



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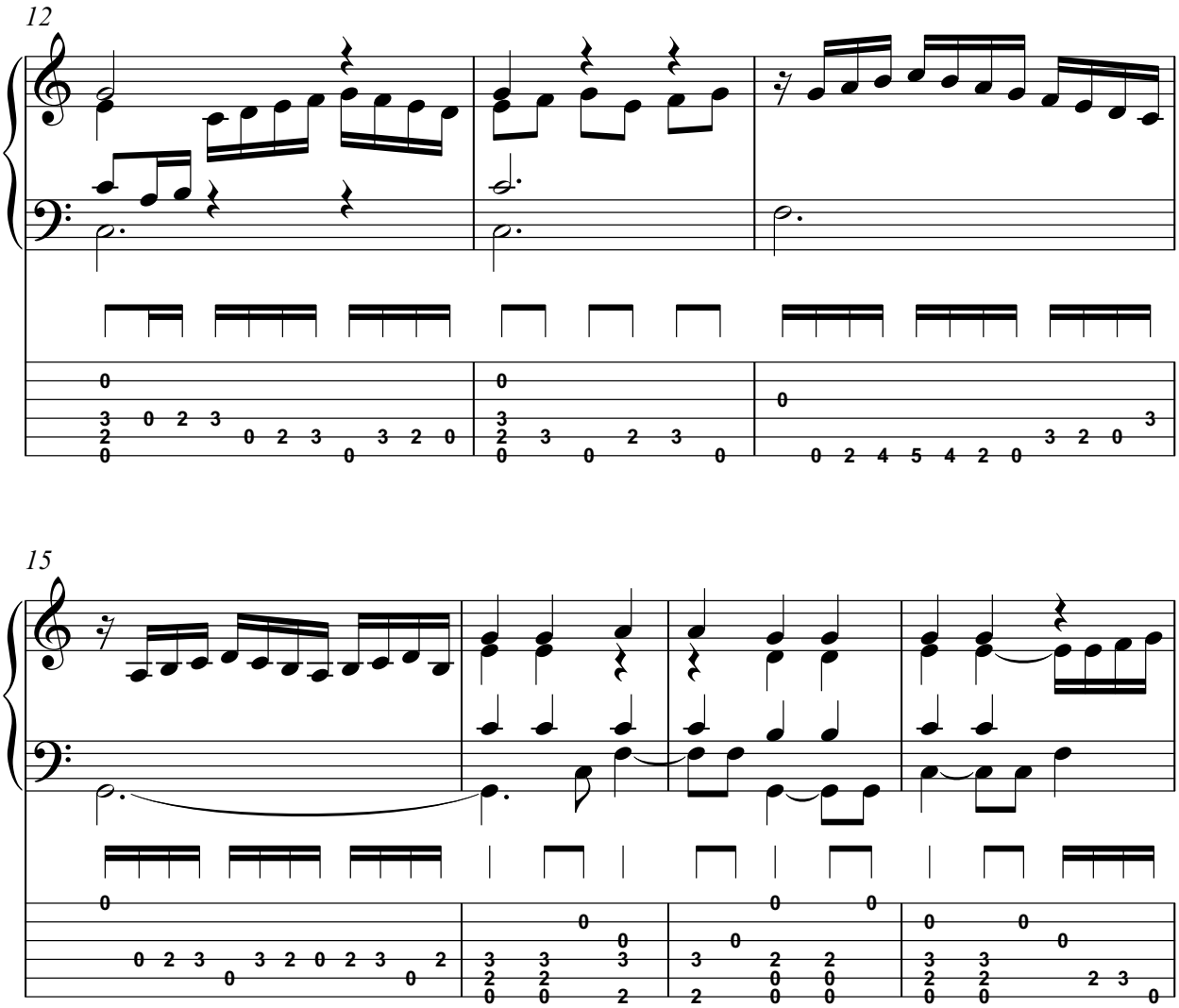

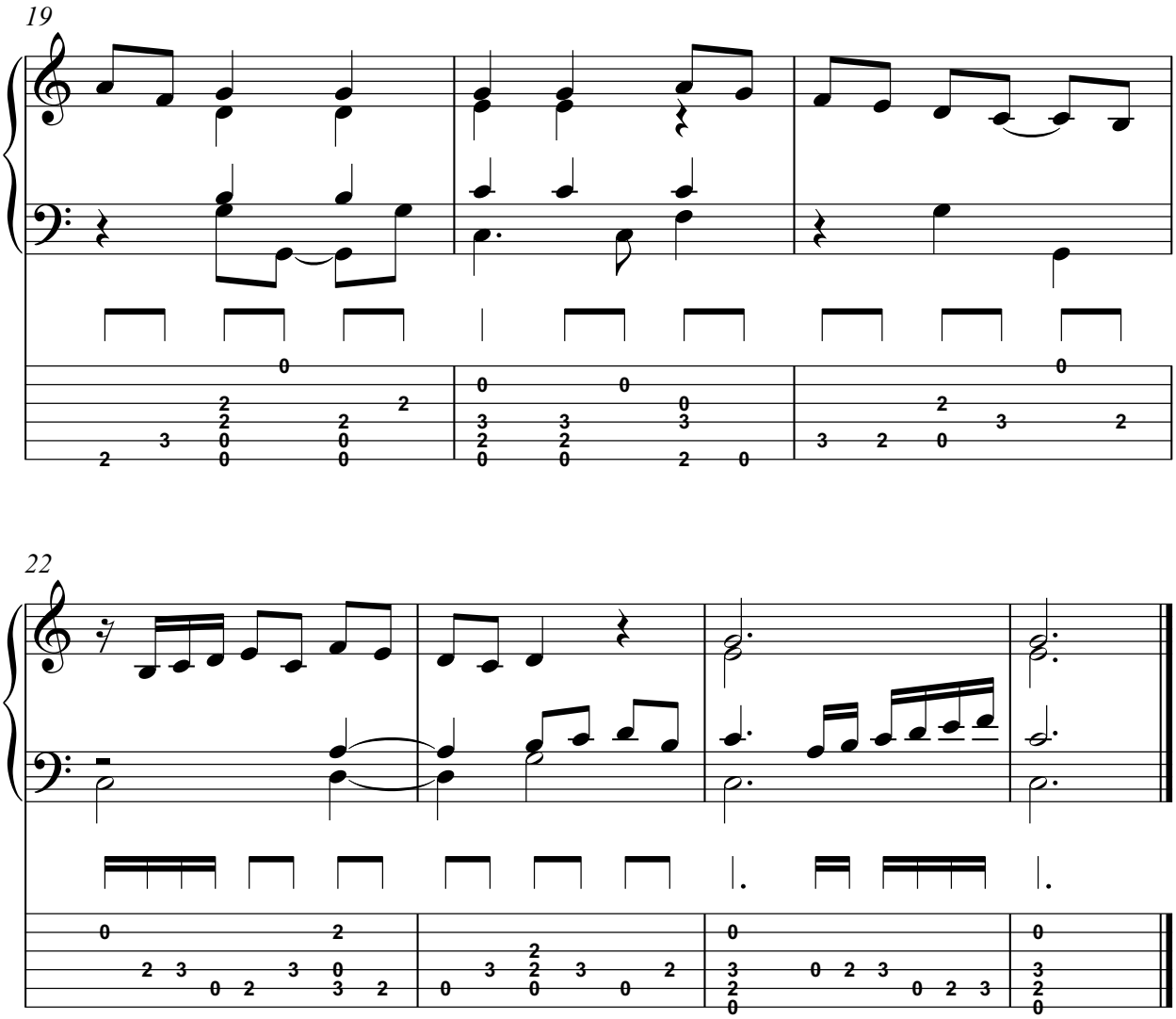
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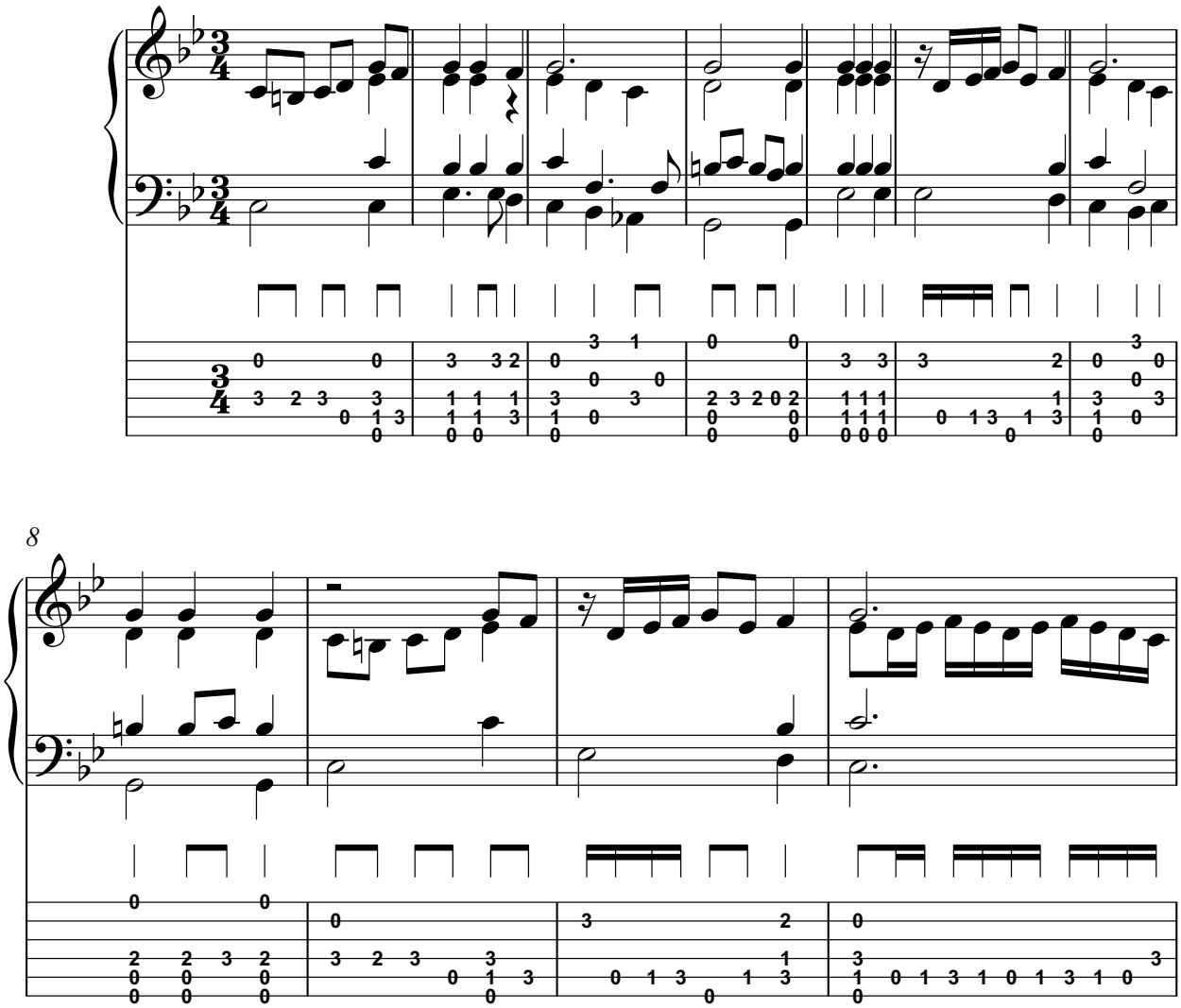
No. 49 La Traditora in Saltarello

20v-21r



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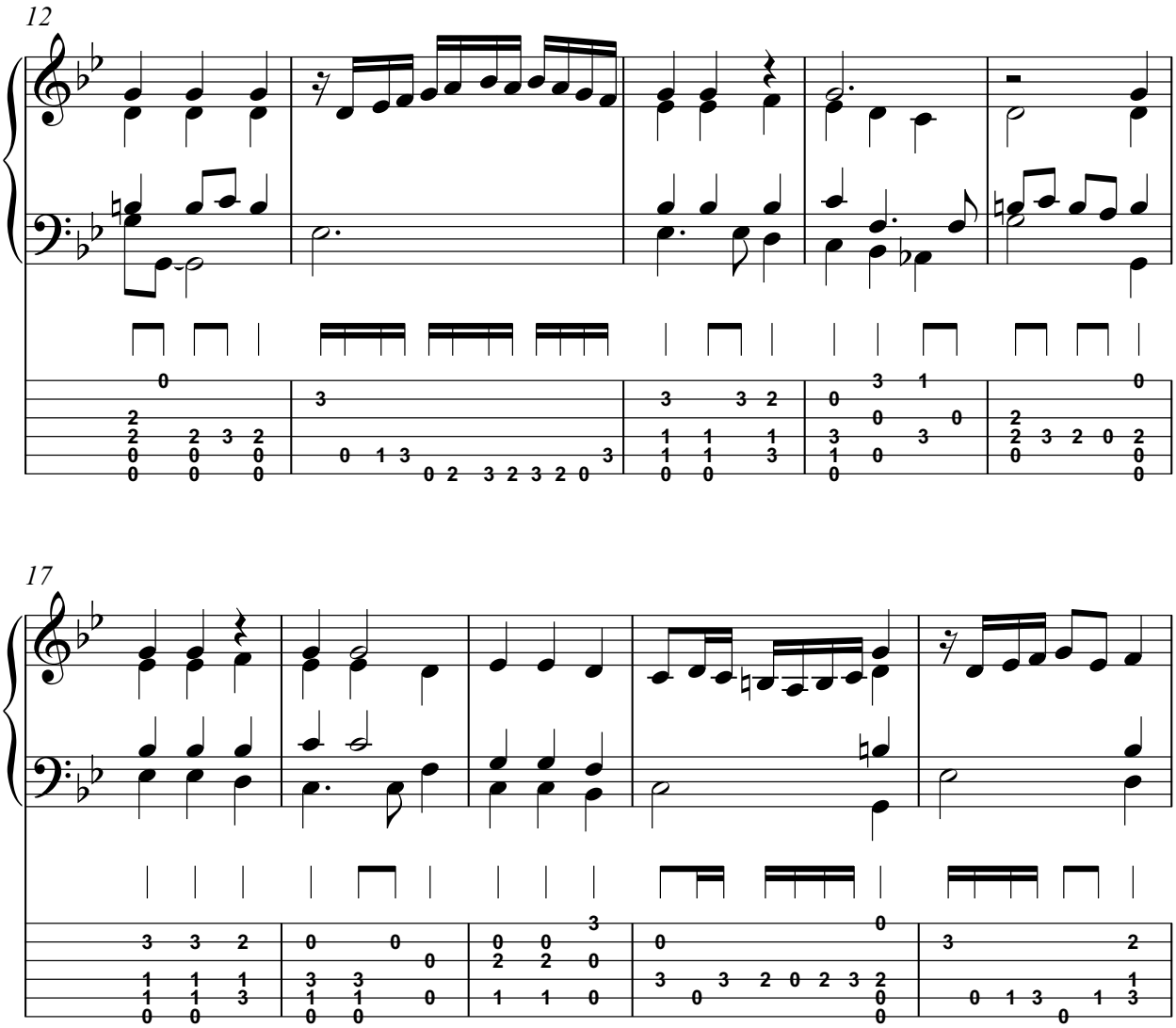

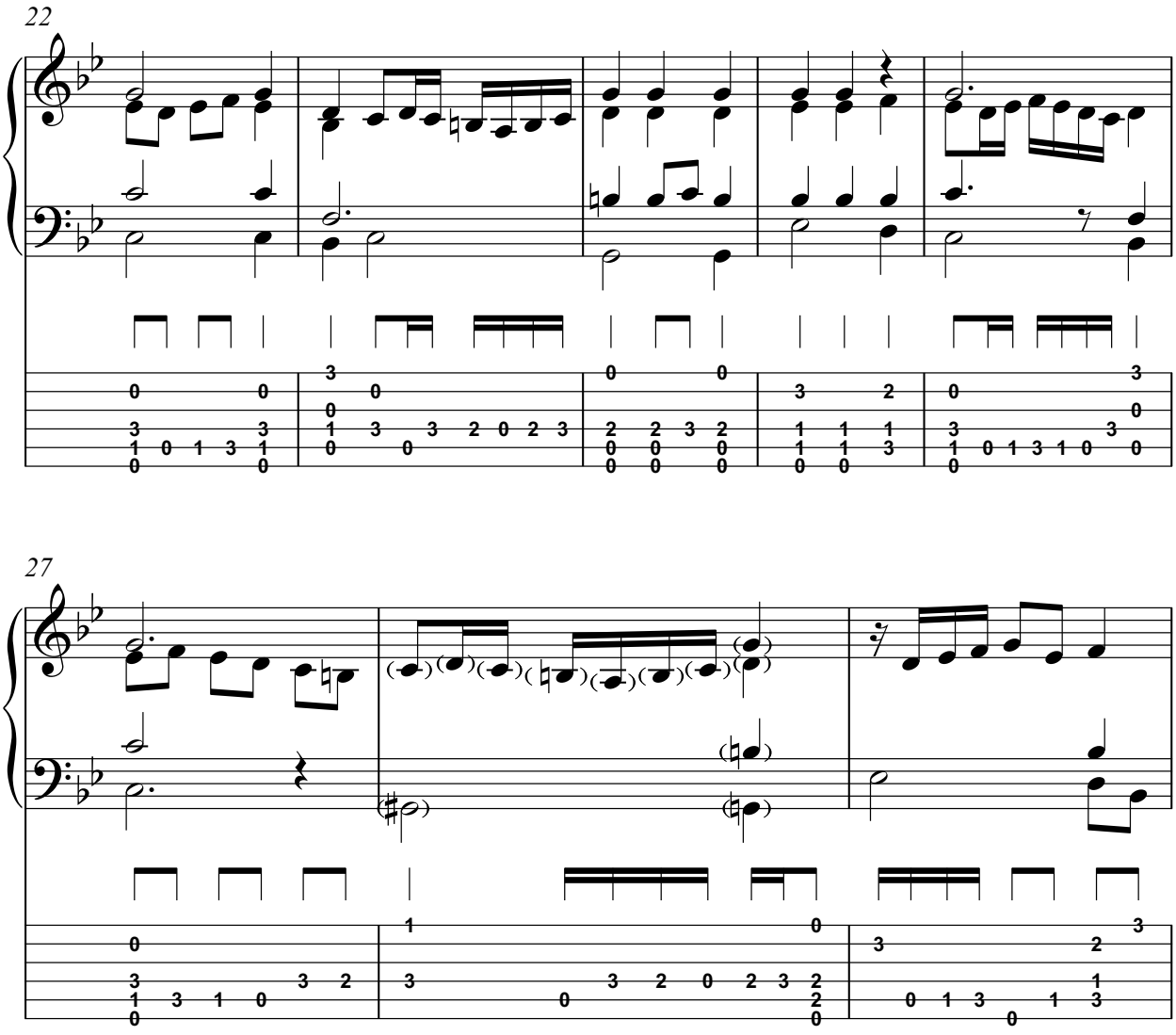
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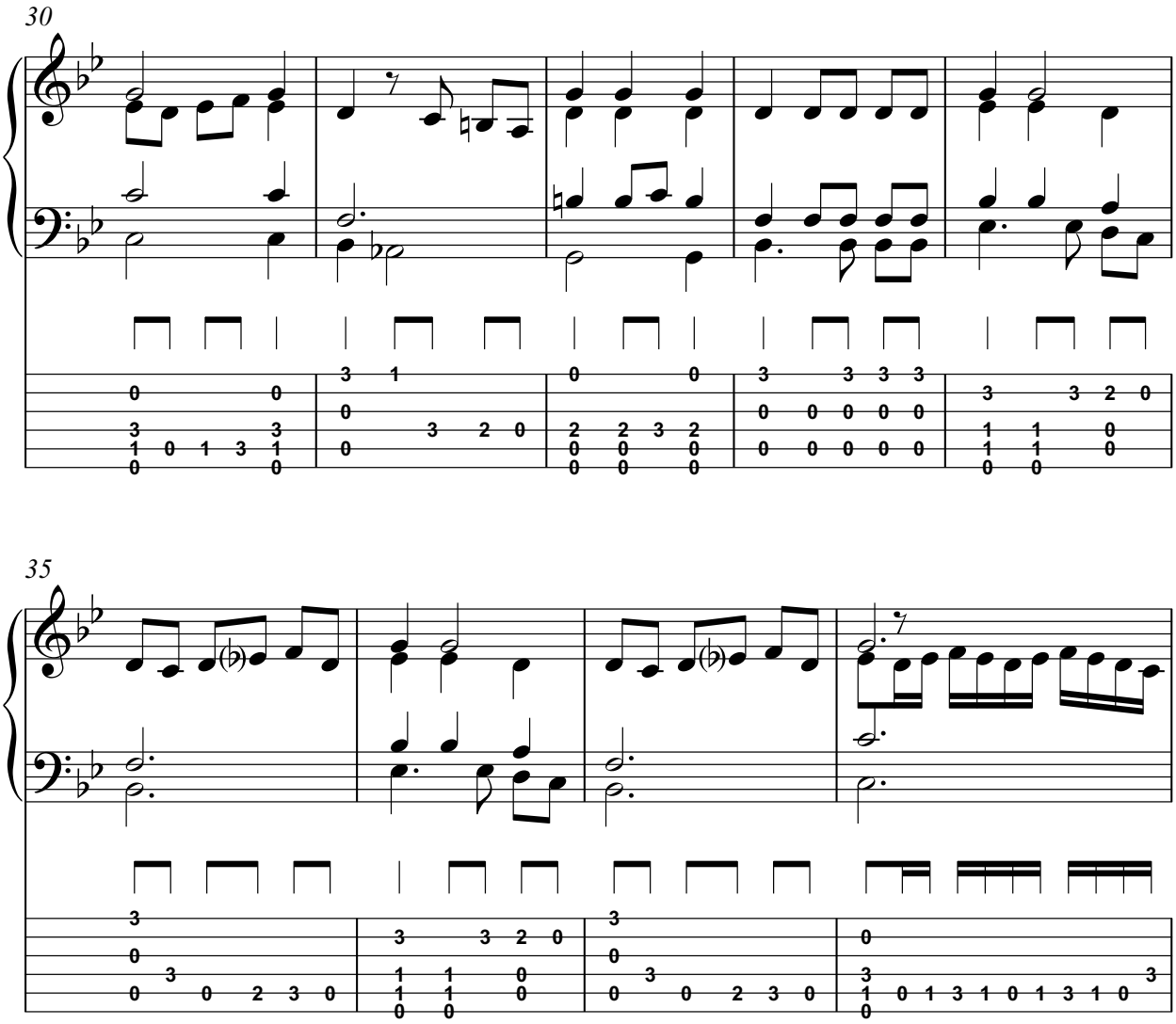

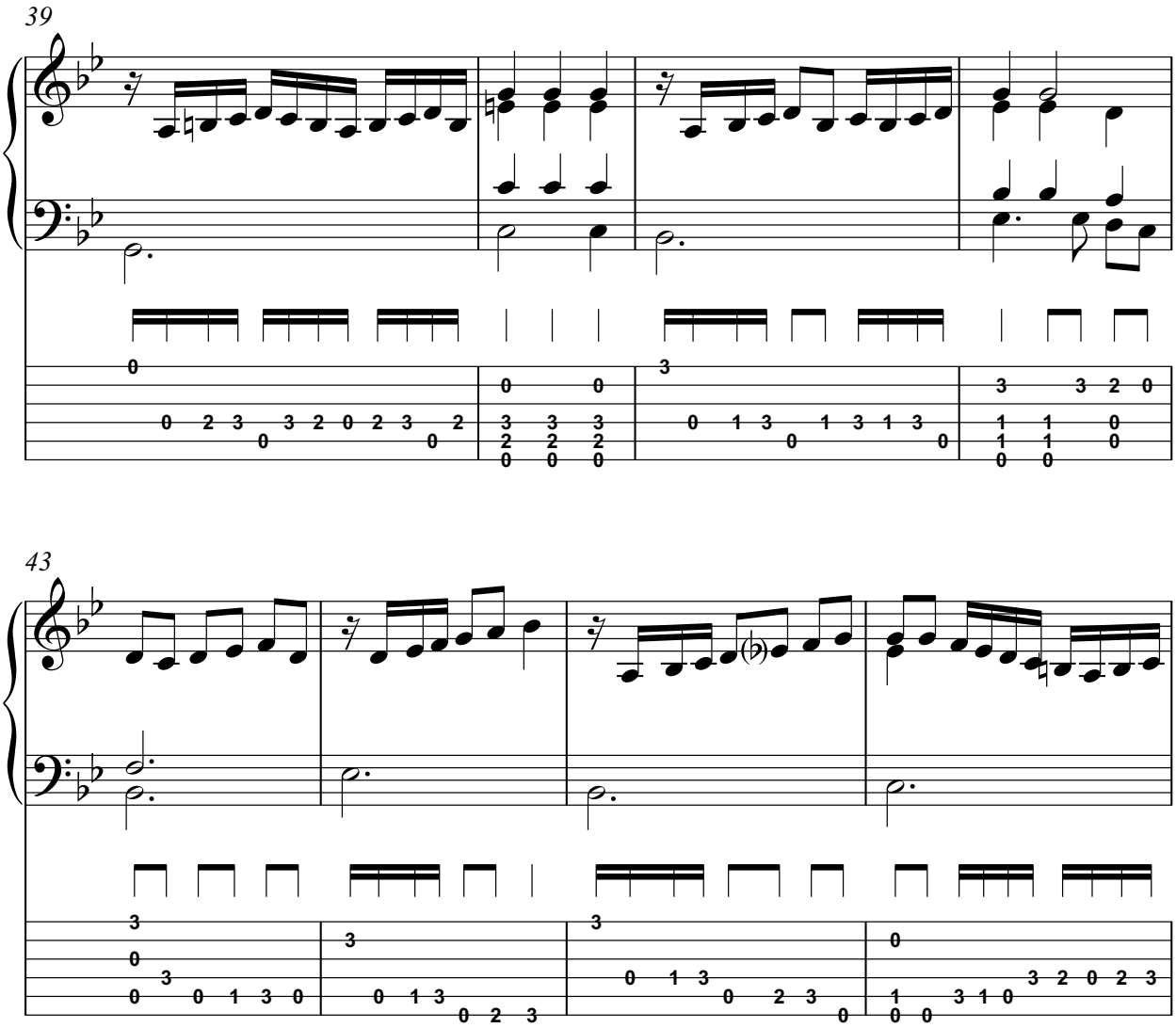
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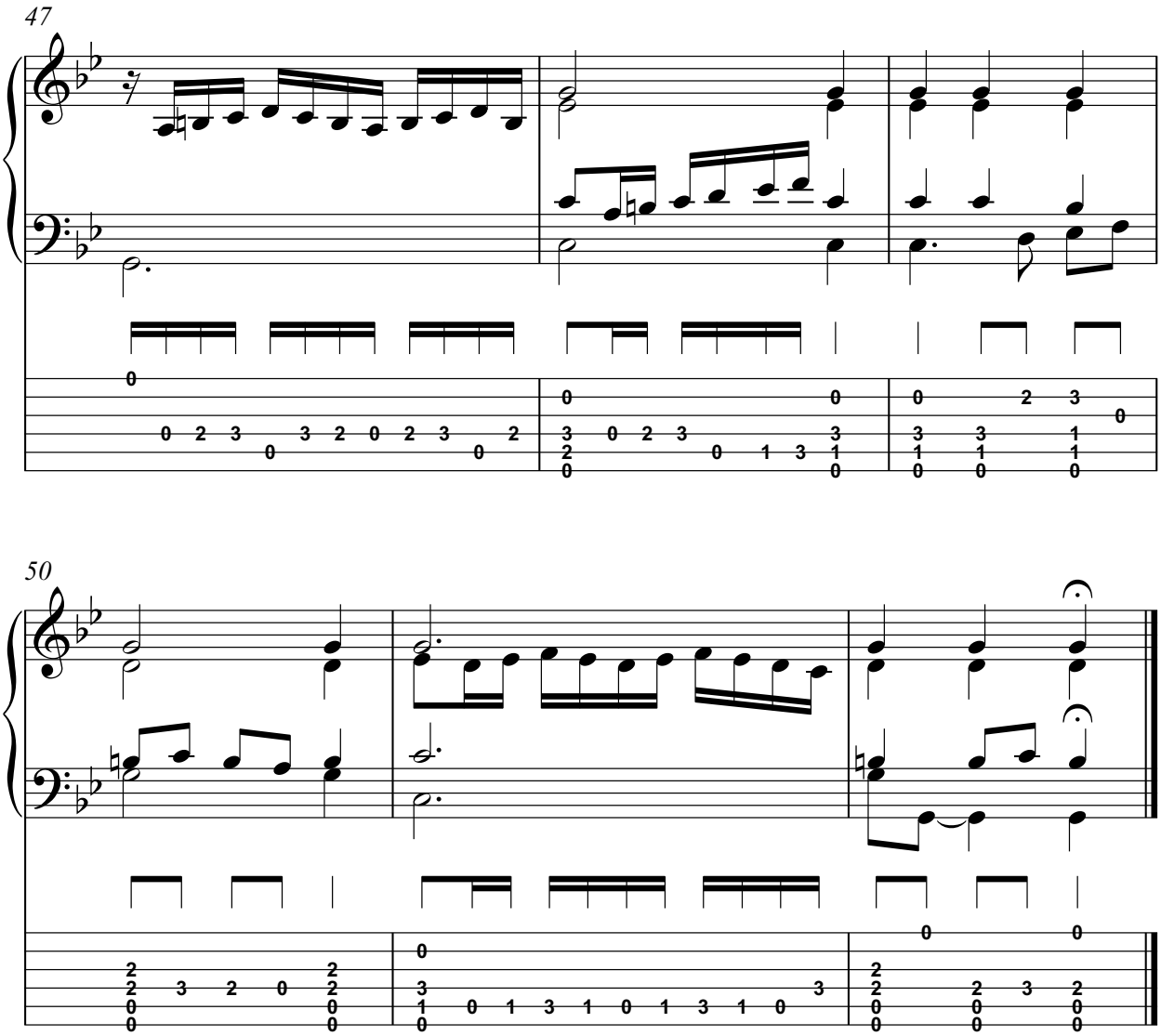
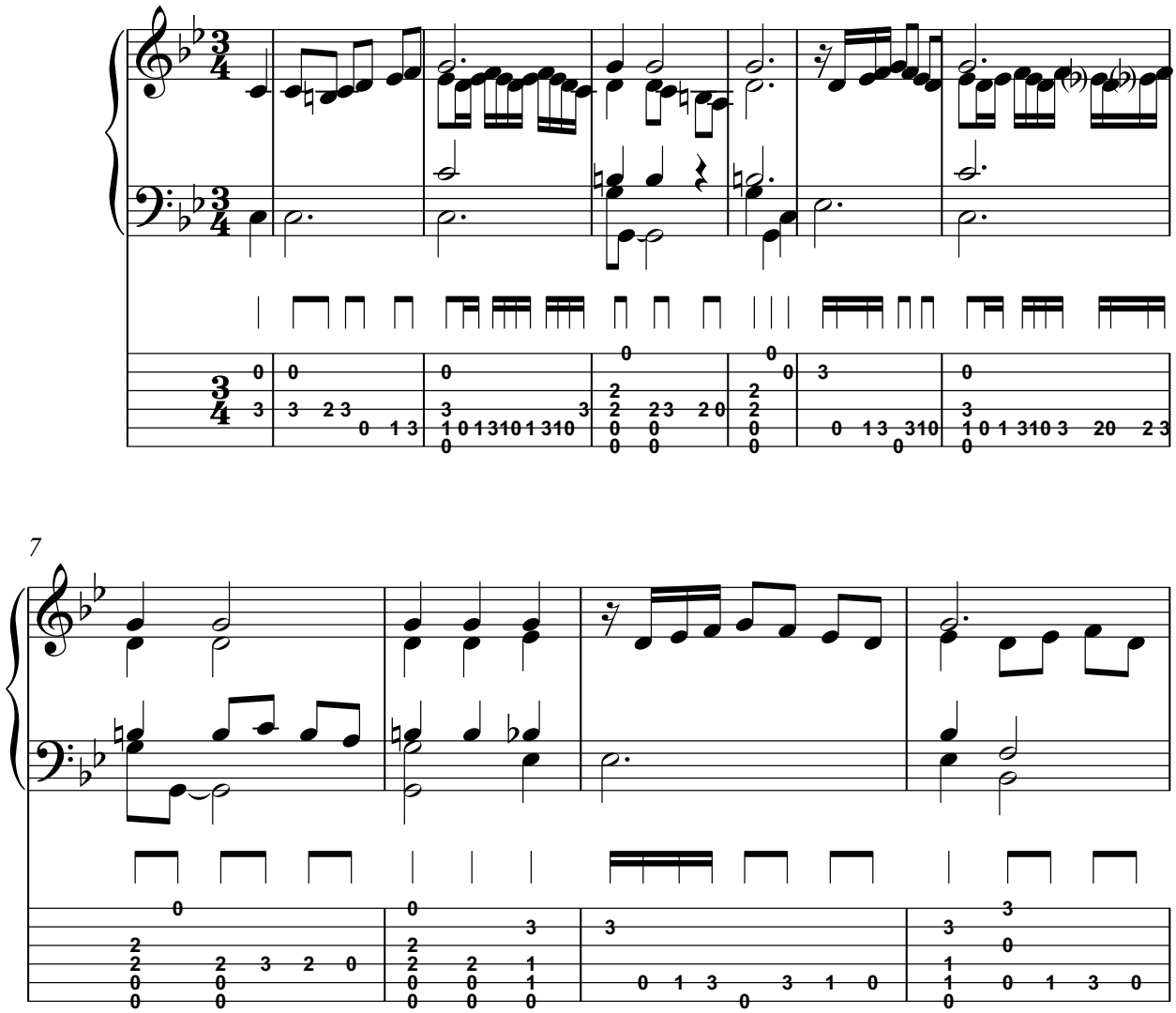


No. 50 Saltarello del Roi

21r-21v



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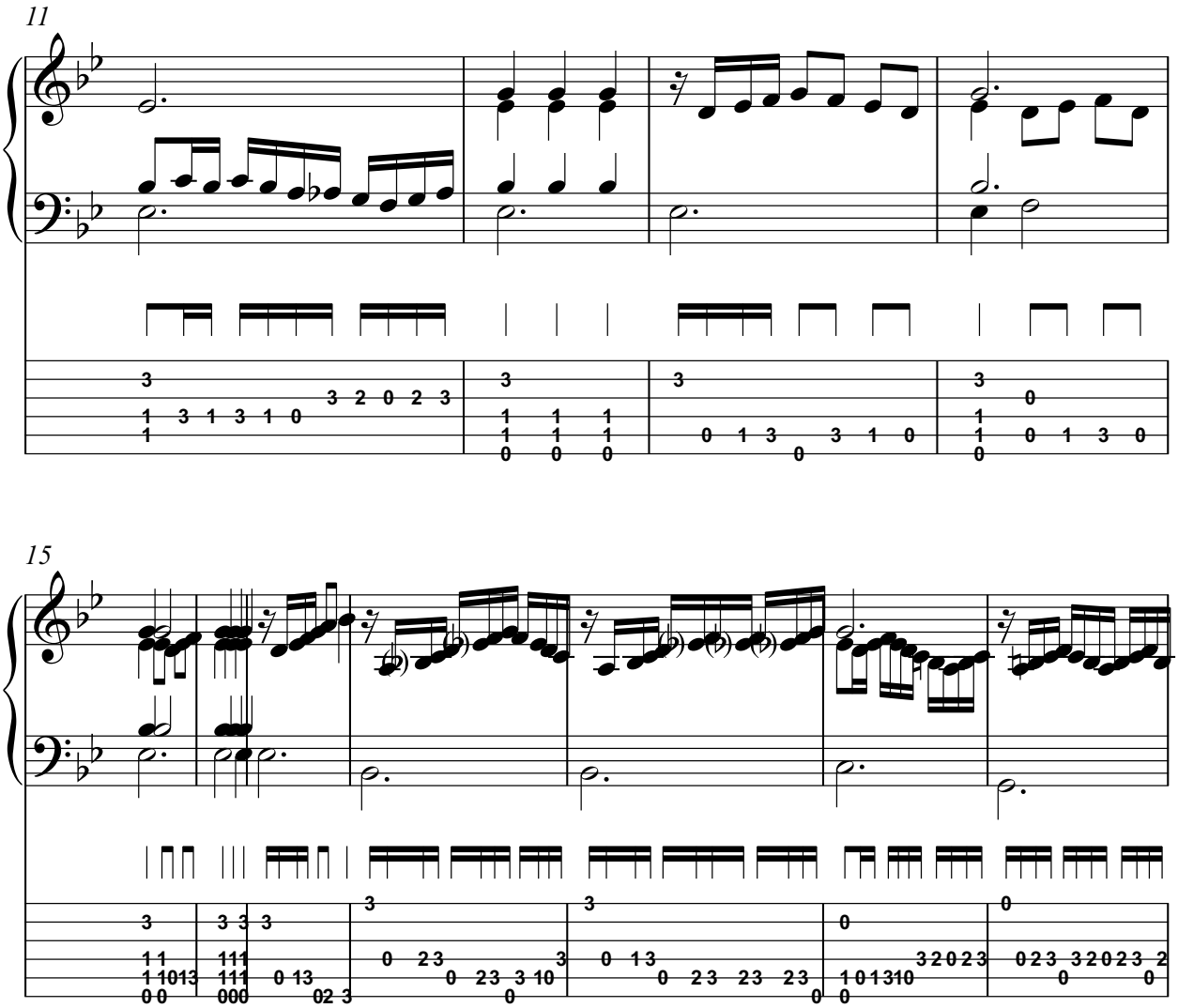

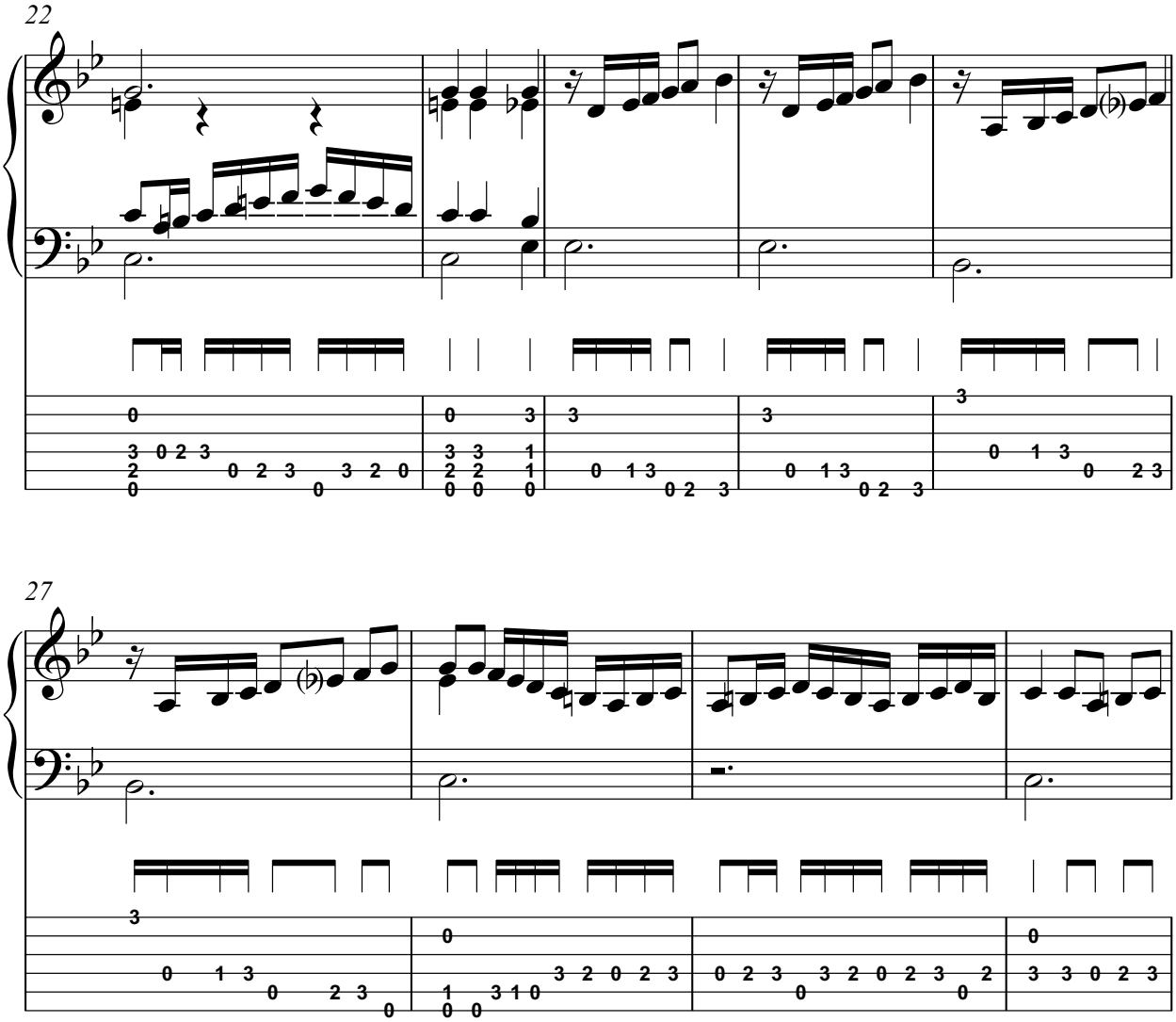
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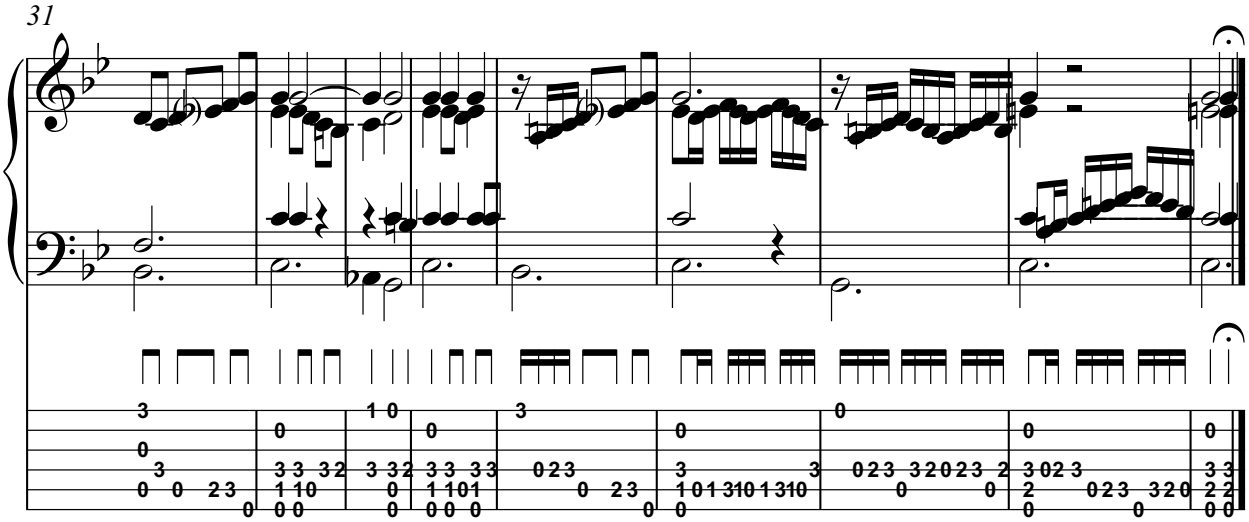
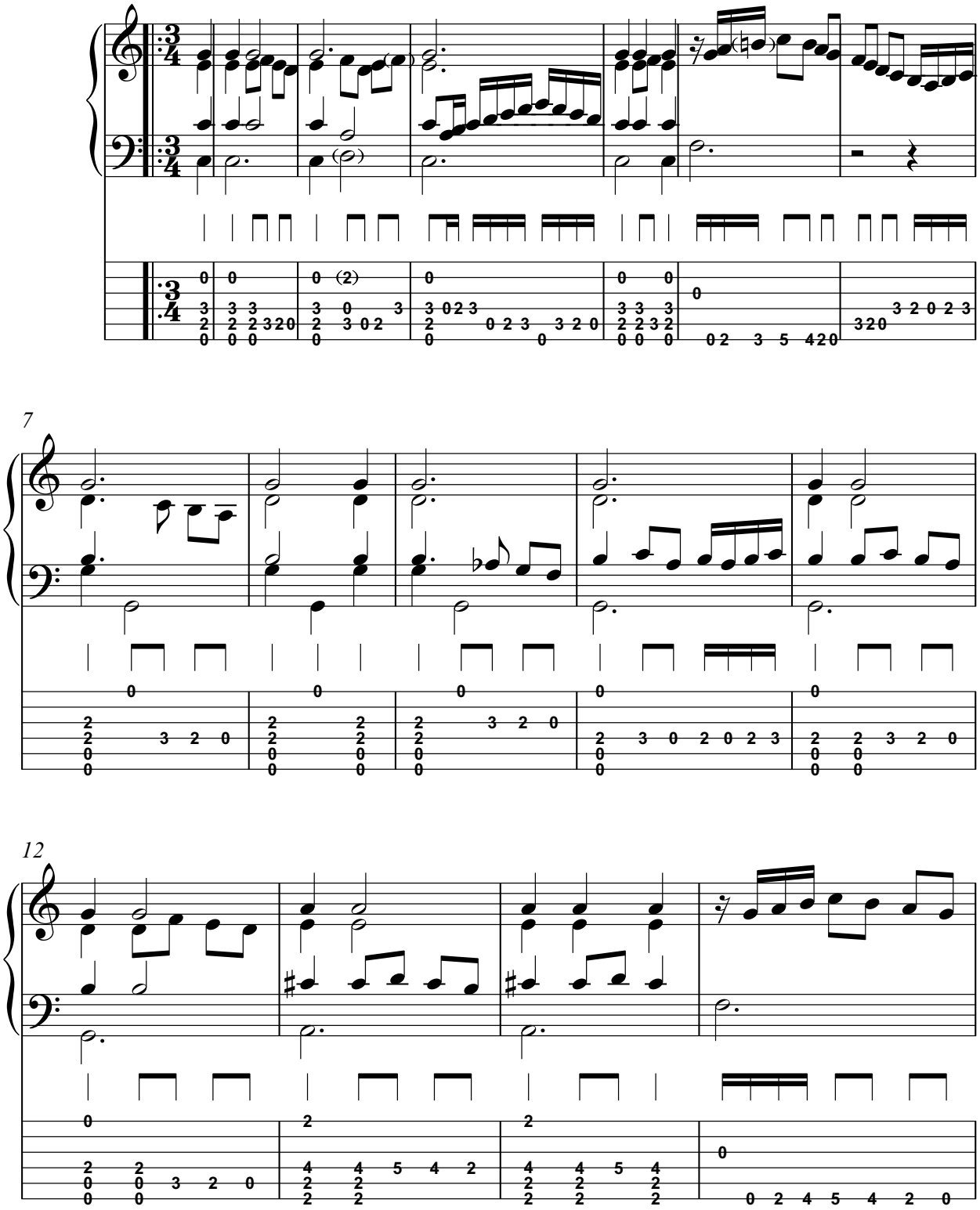


No. 51 Lodesana B

21v-22r



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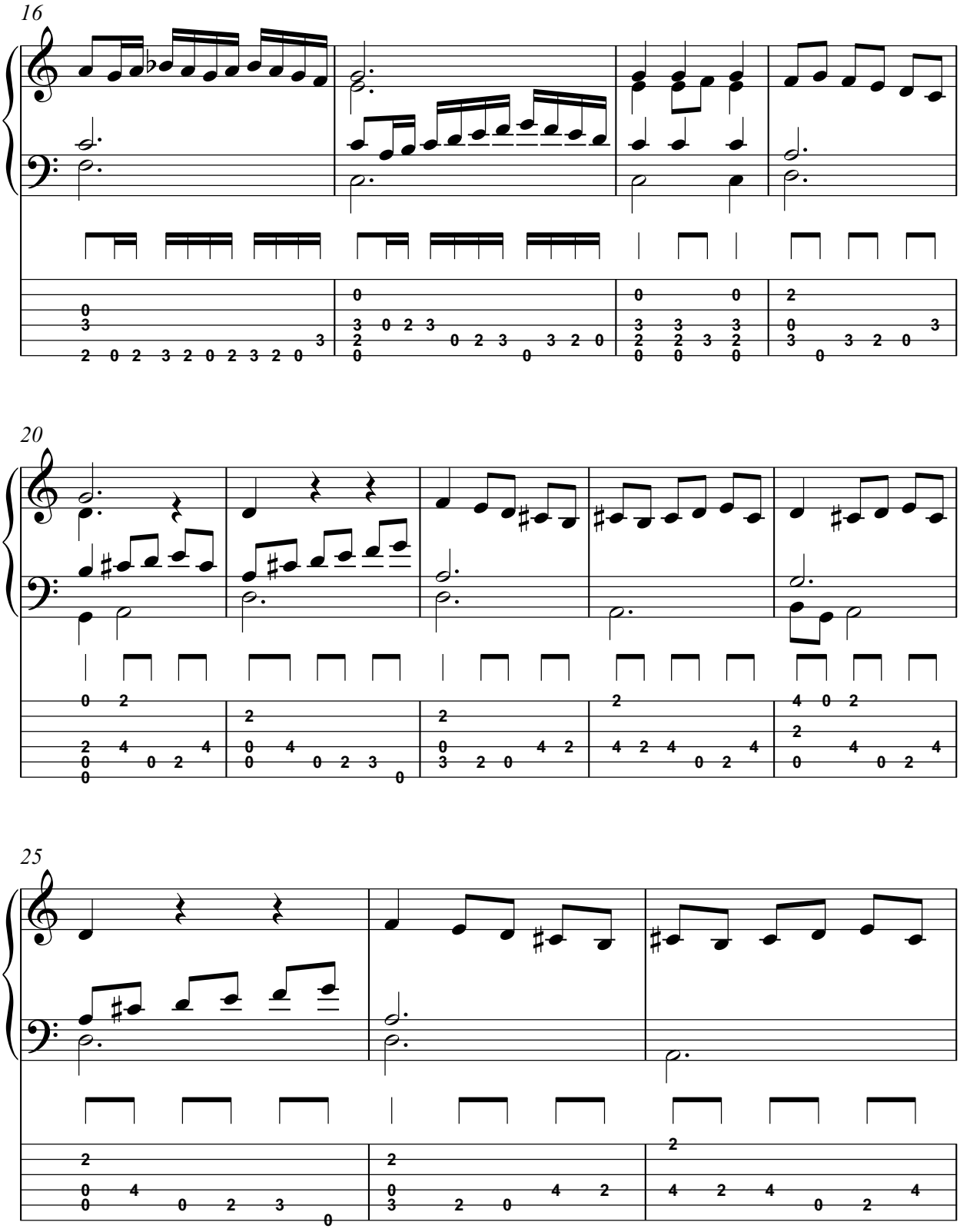

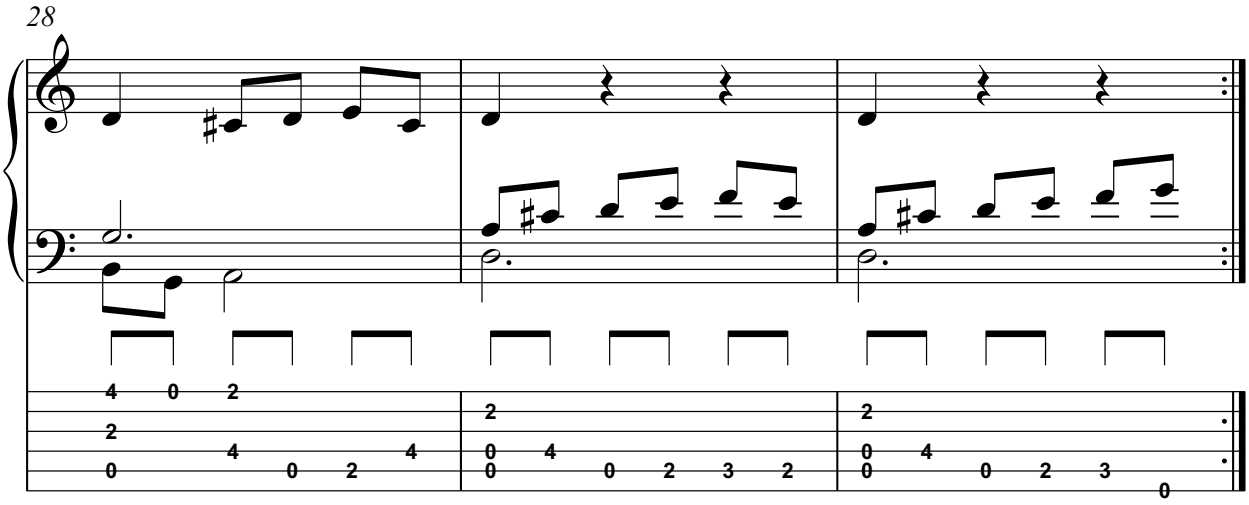
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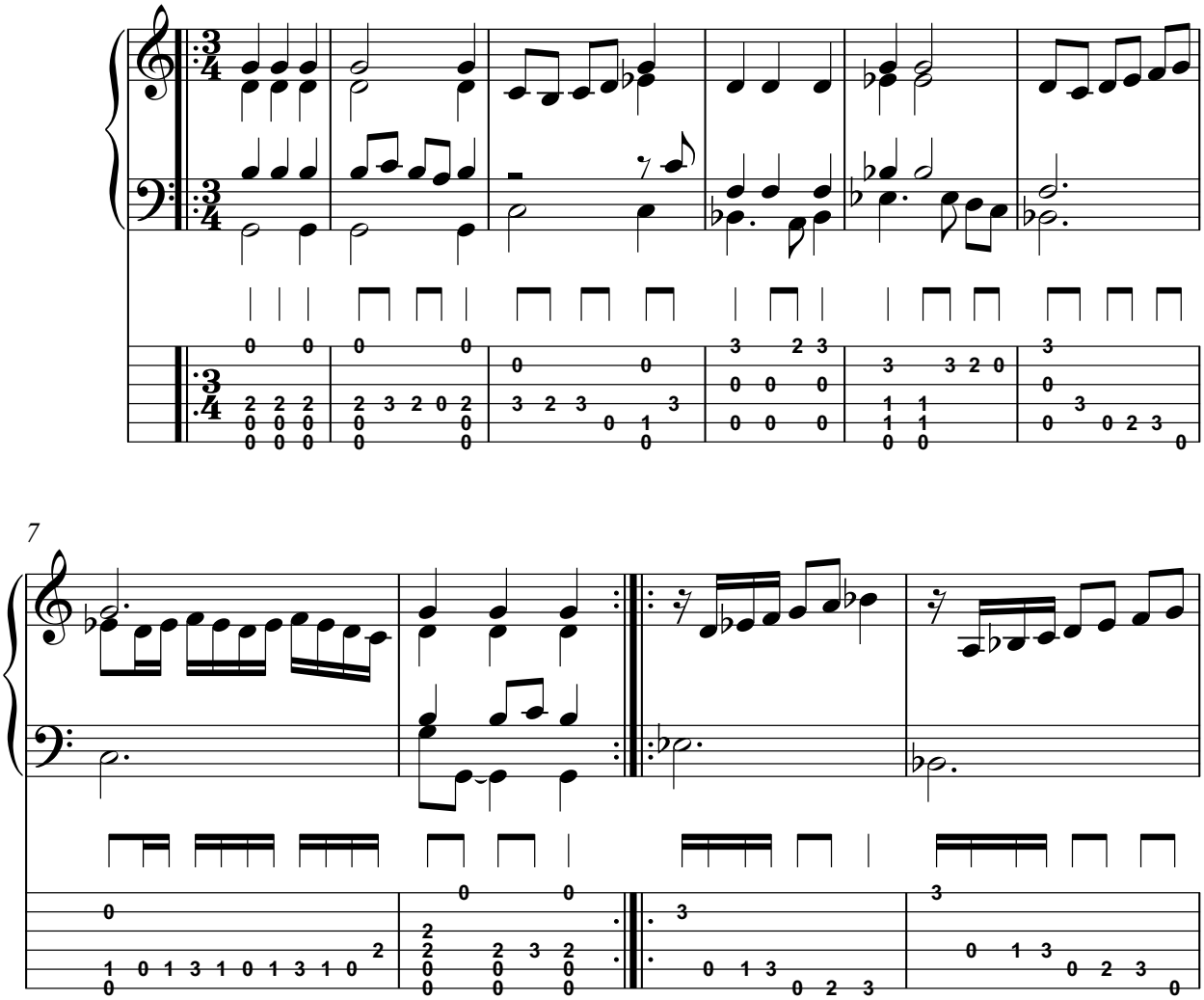
No. 52 La Caracosa B



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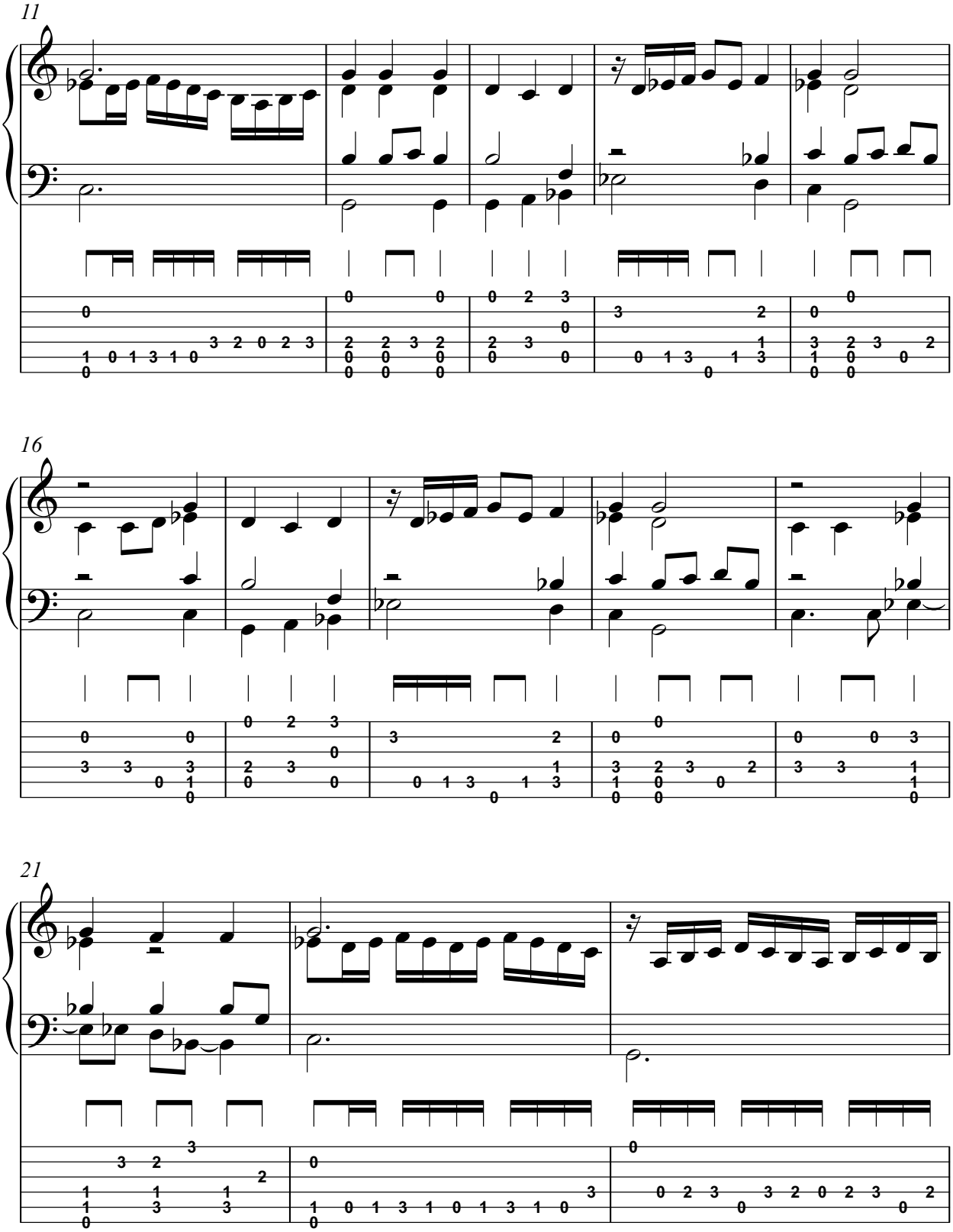

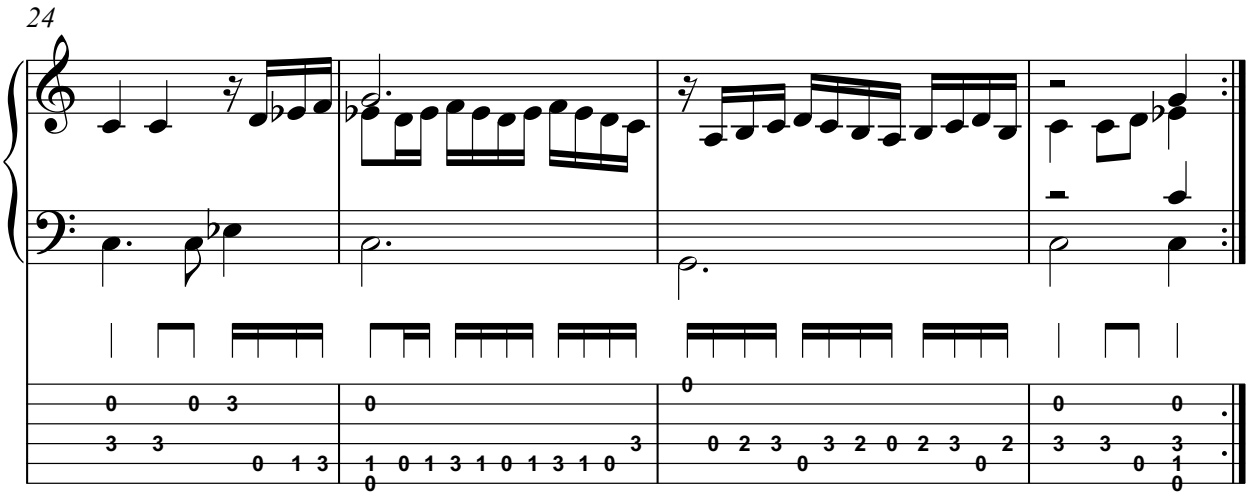
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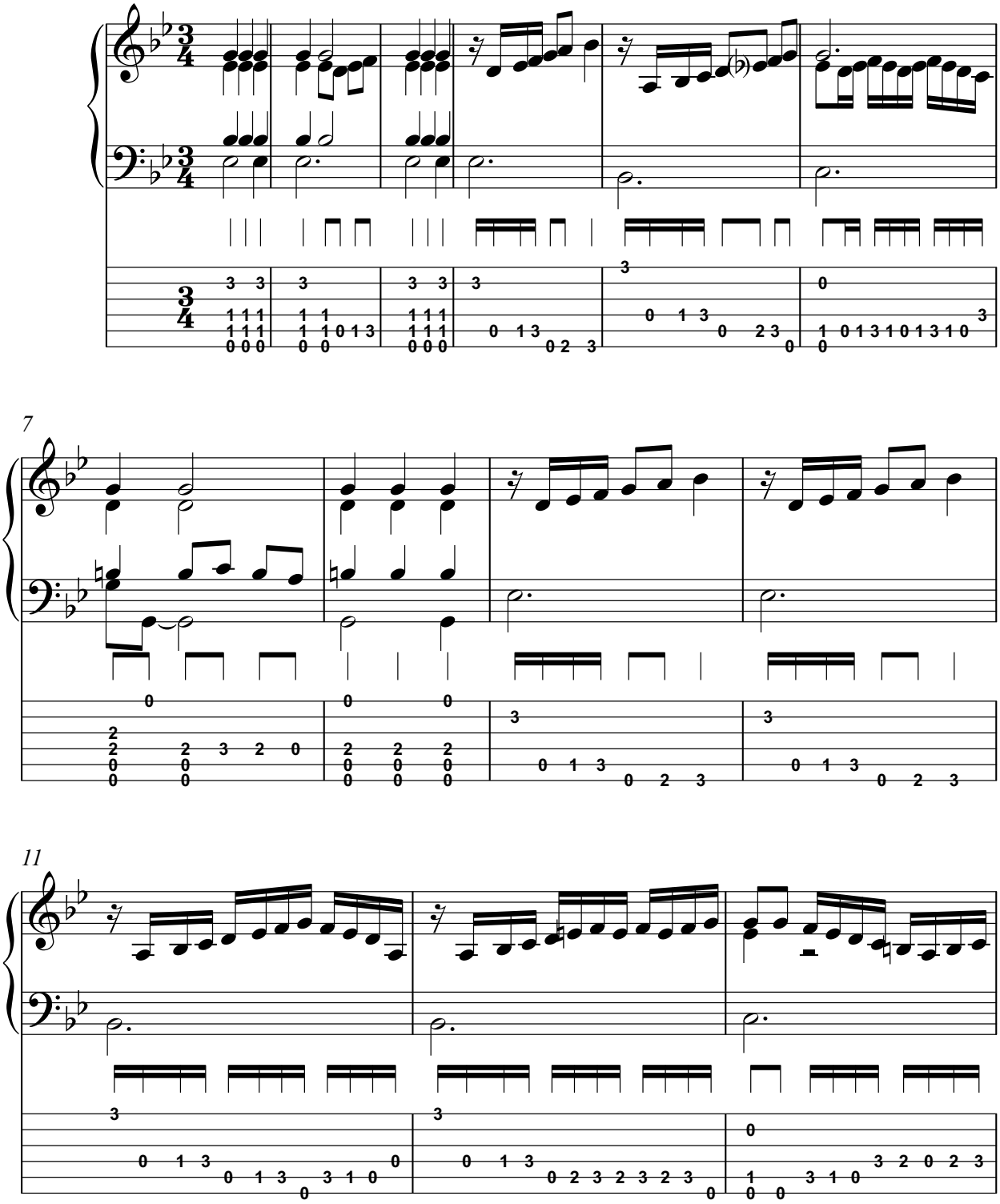
No. 53 Suspiri

22v-23r



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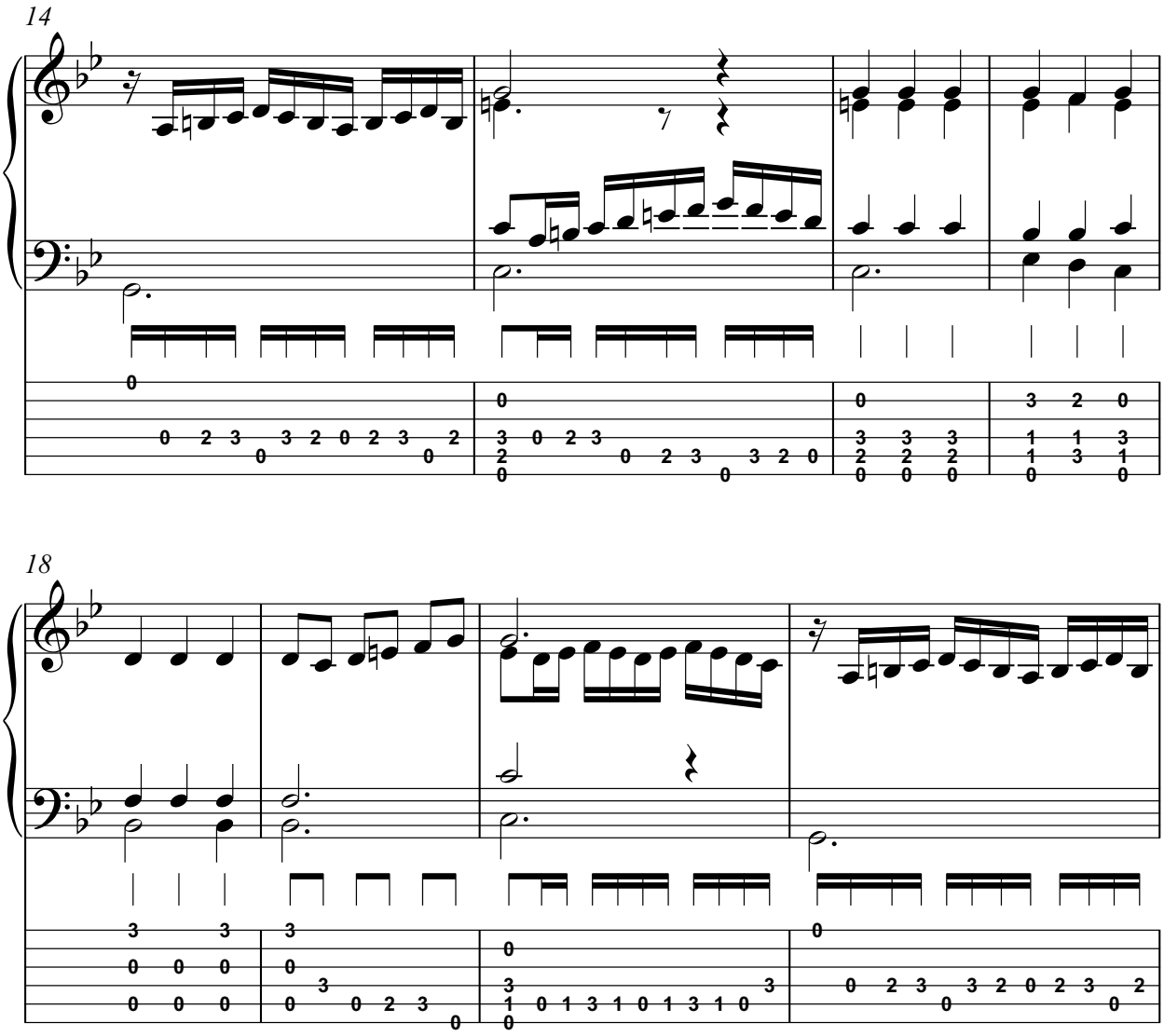

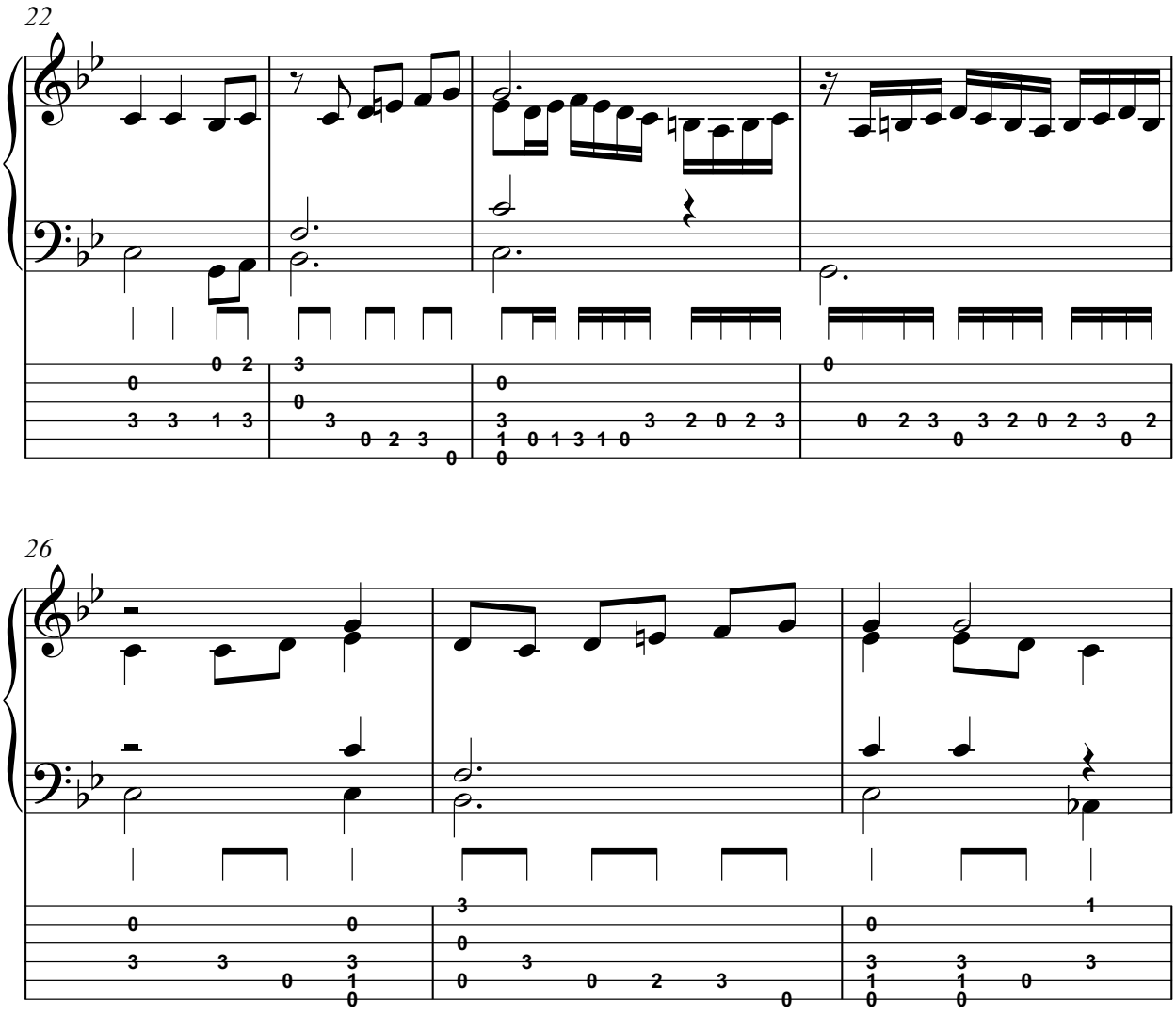
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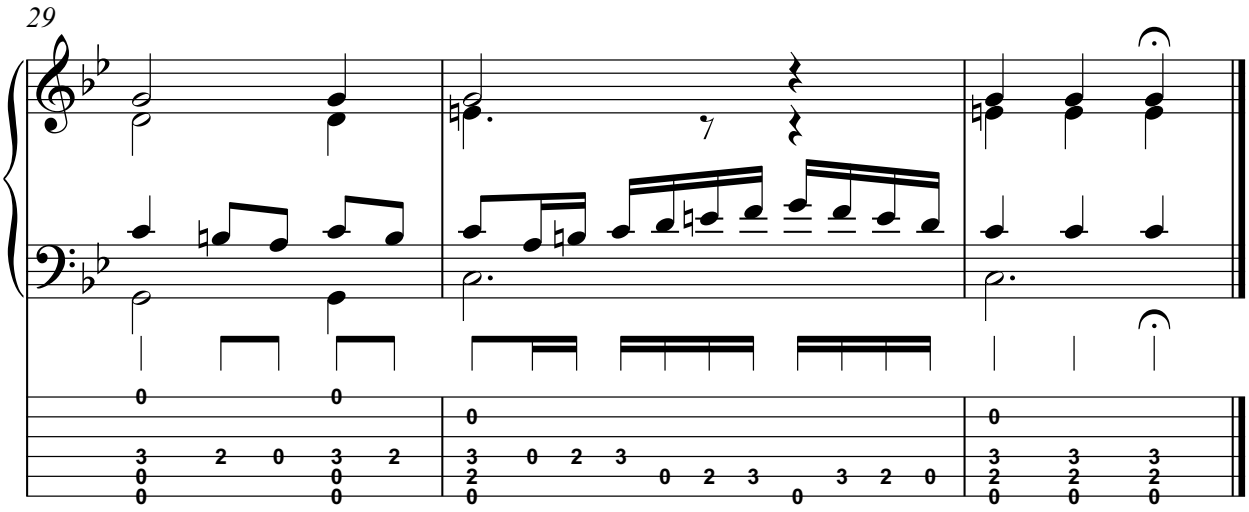
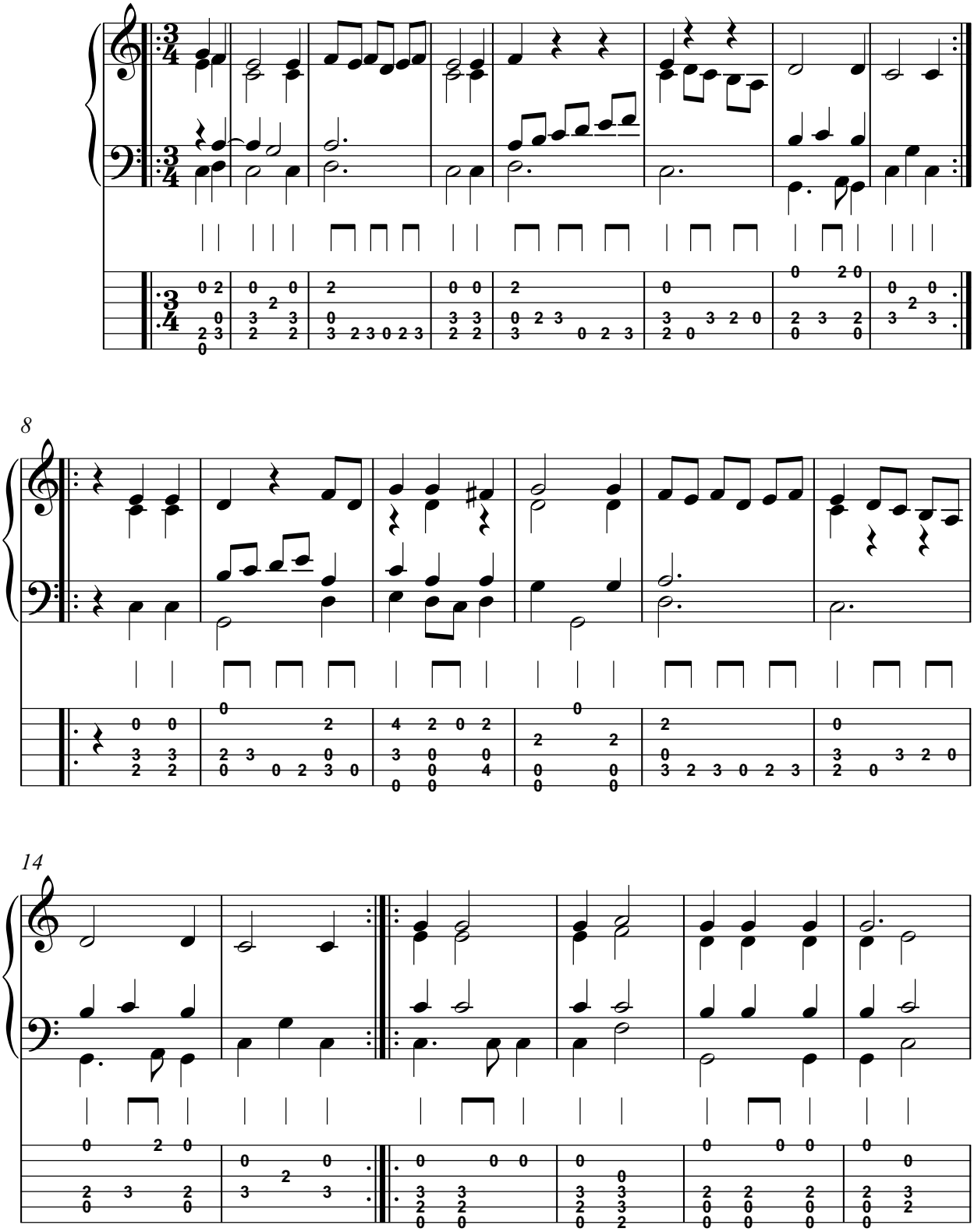


No. 54 La Rocha el Fuso

23v



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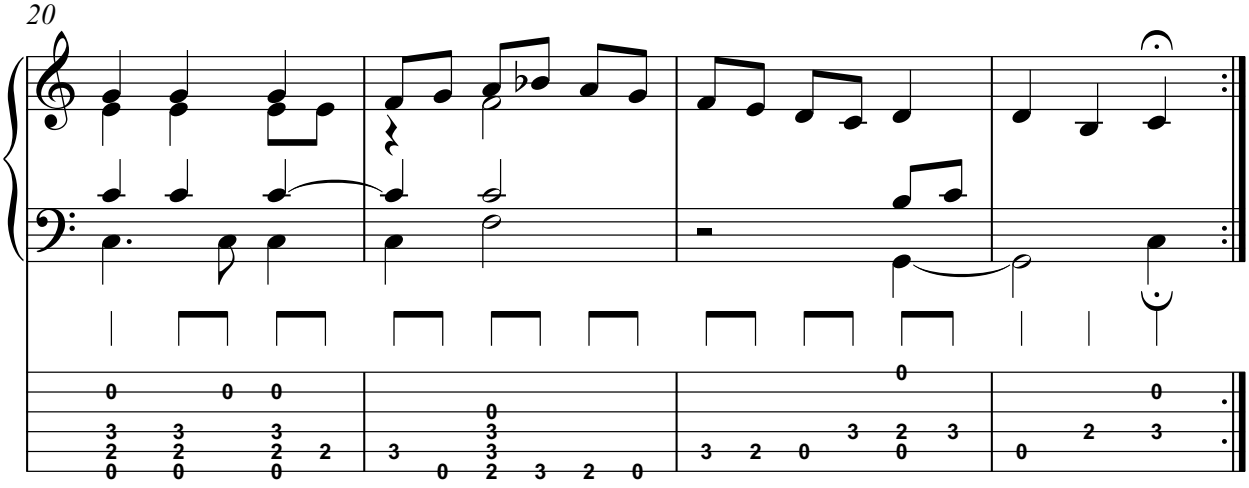
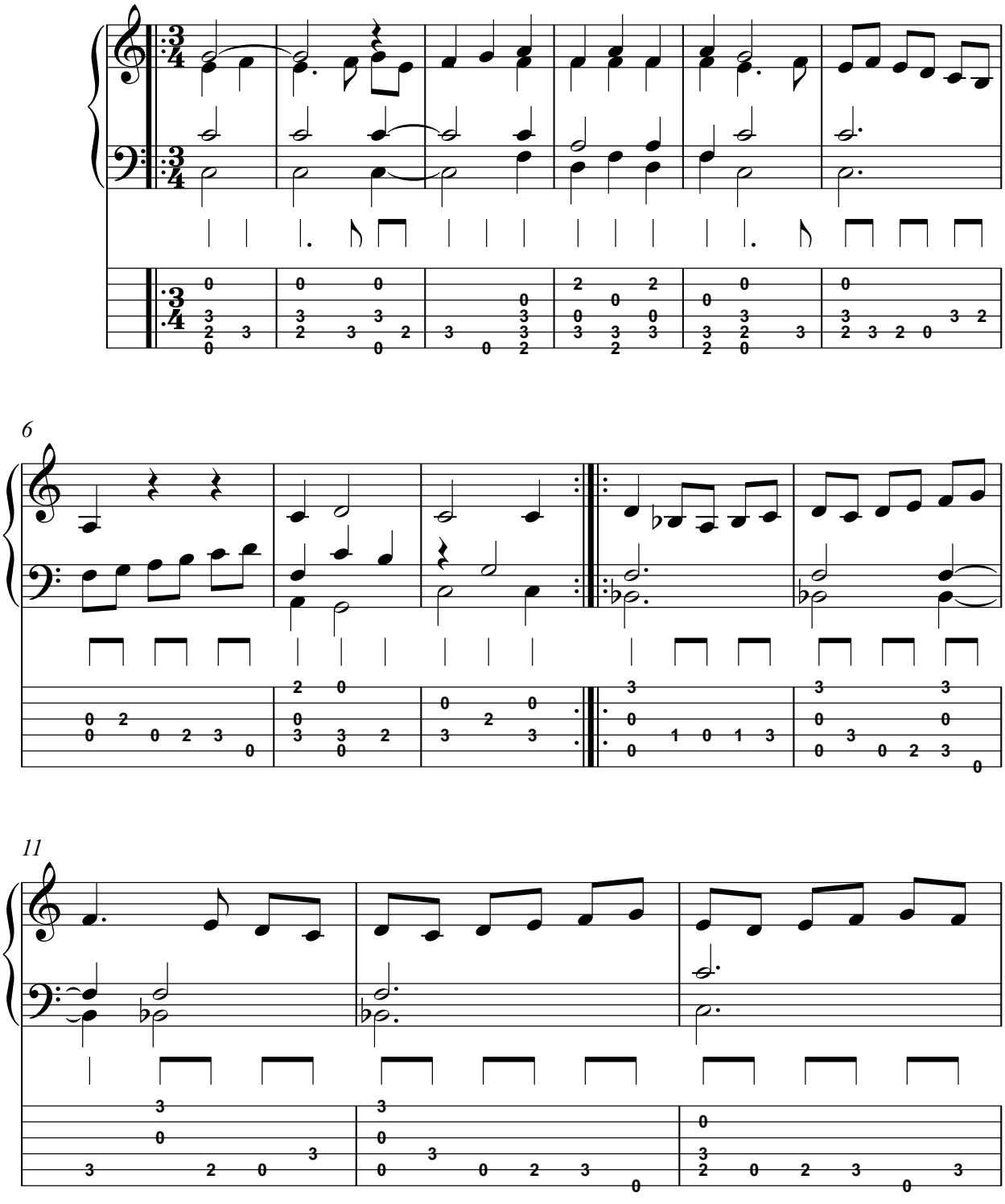


No. 55 La Lavandara

24r



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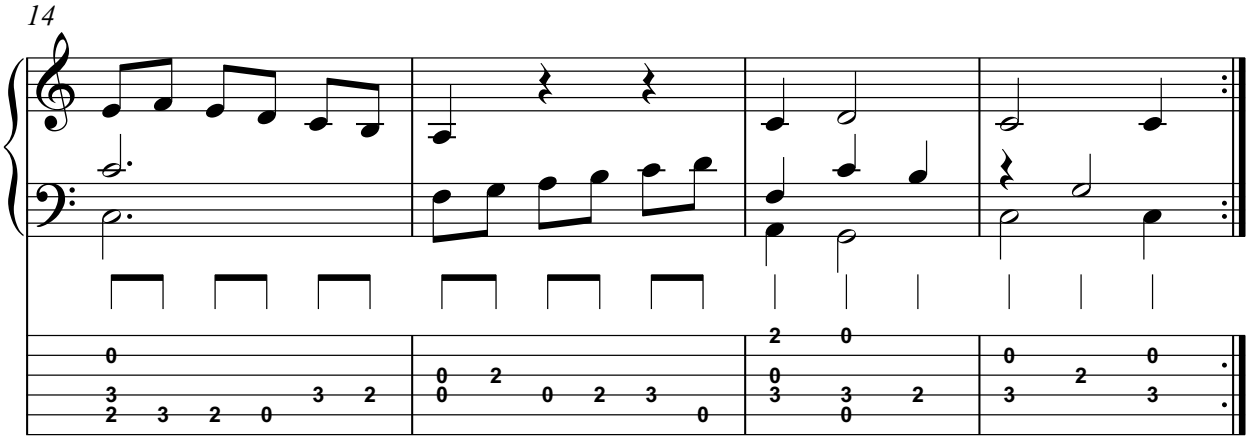
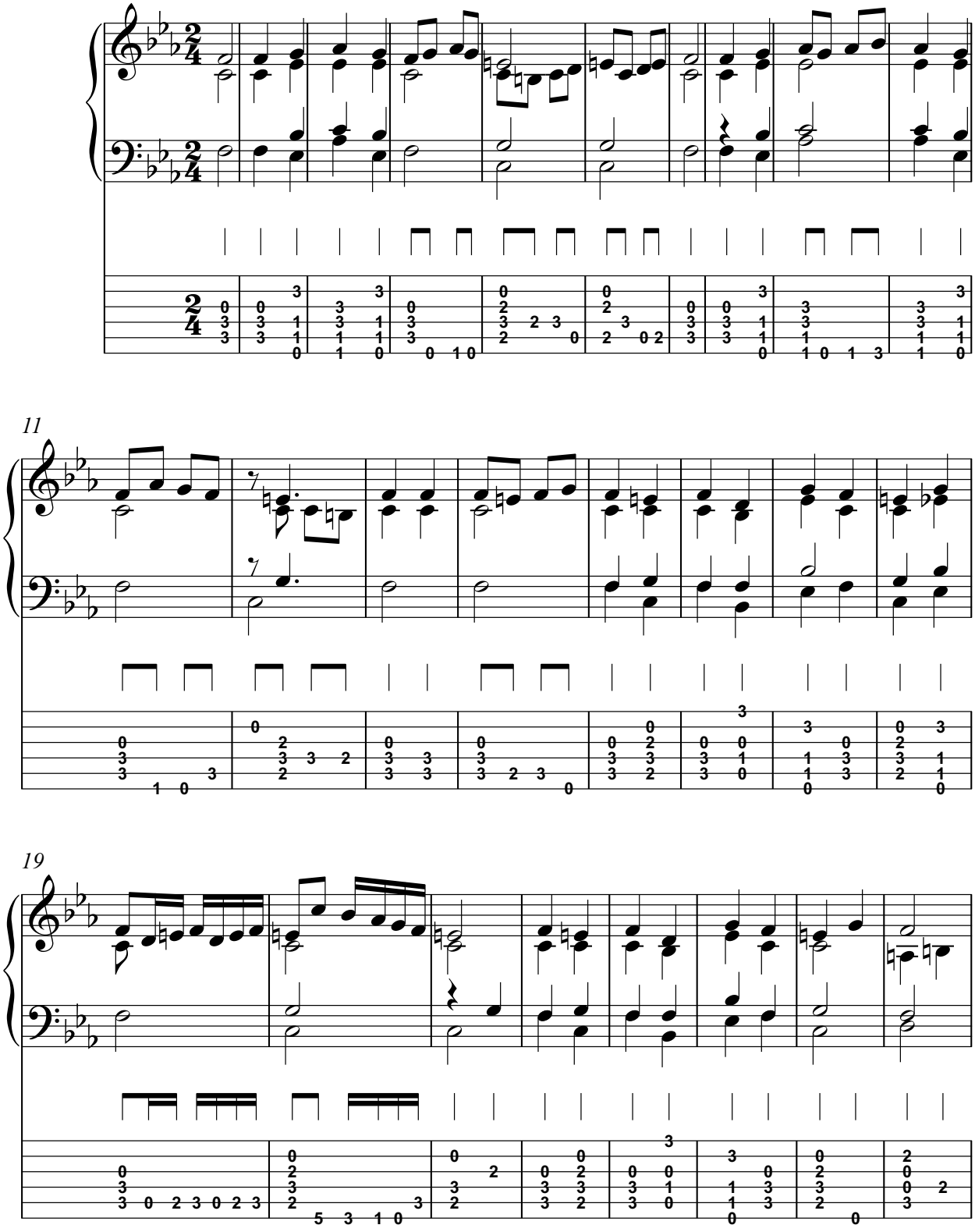


No. 56 Moretta



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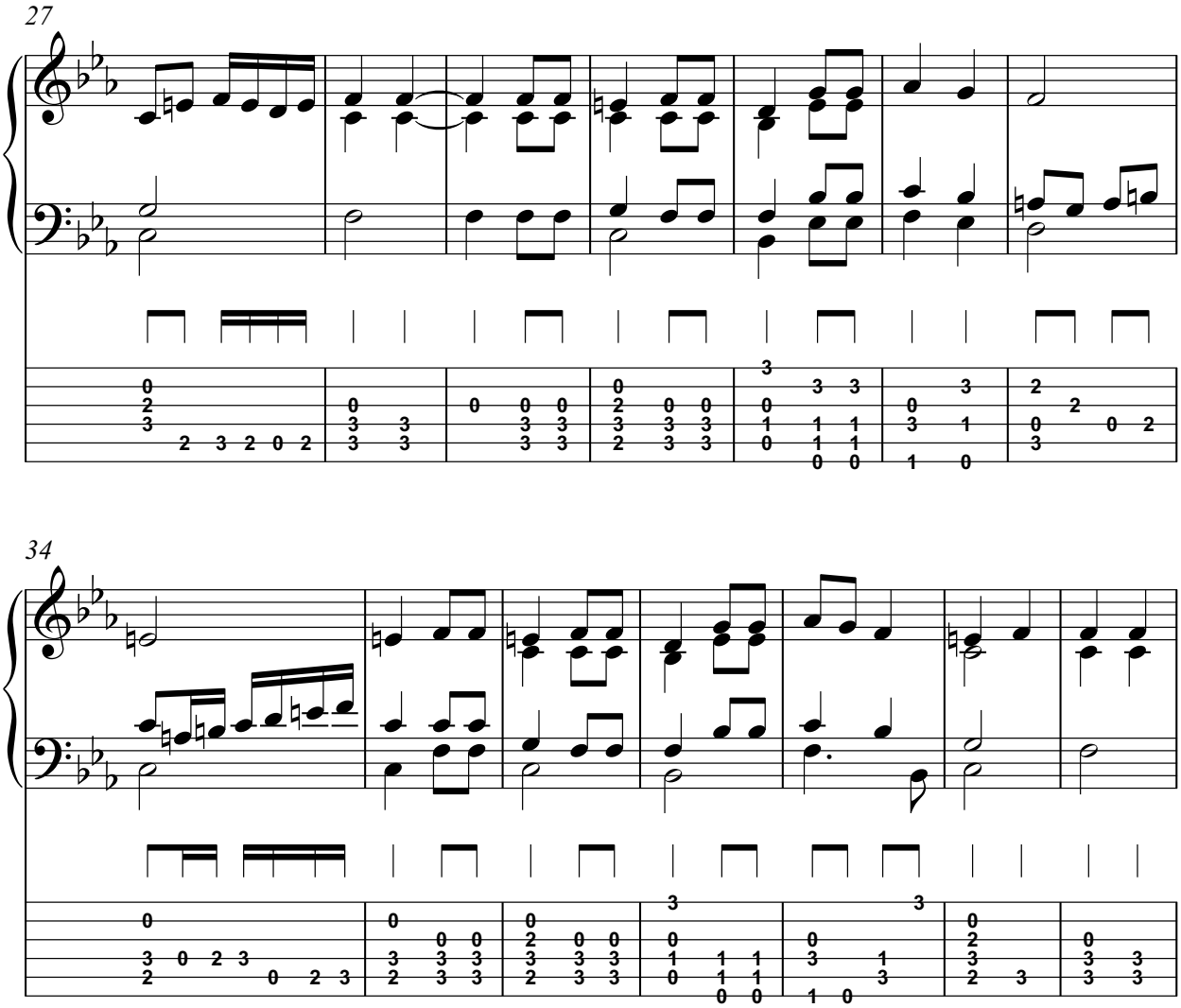
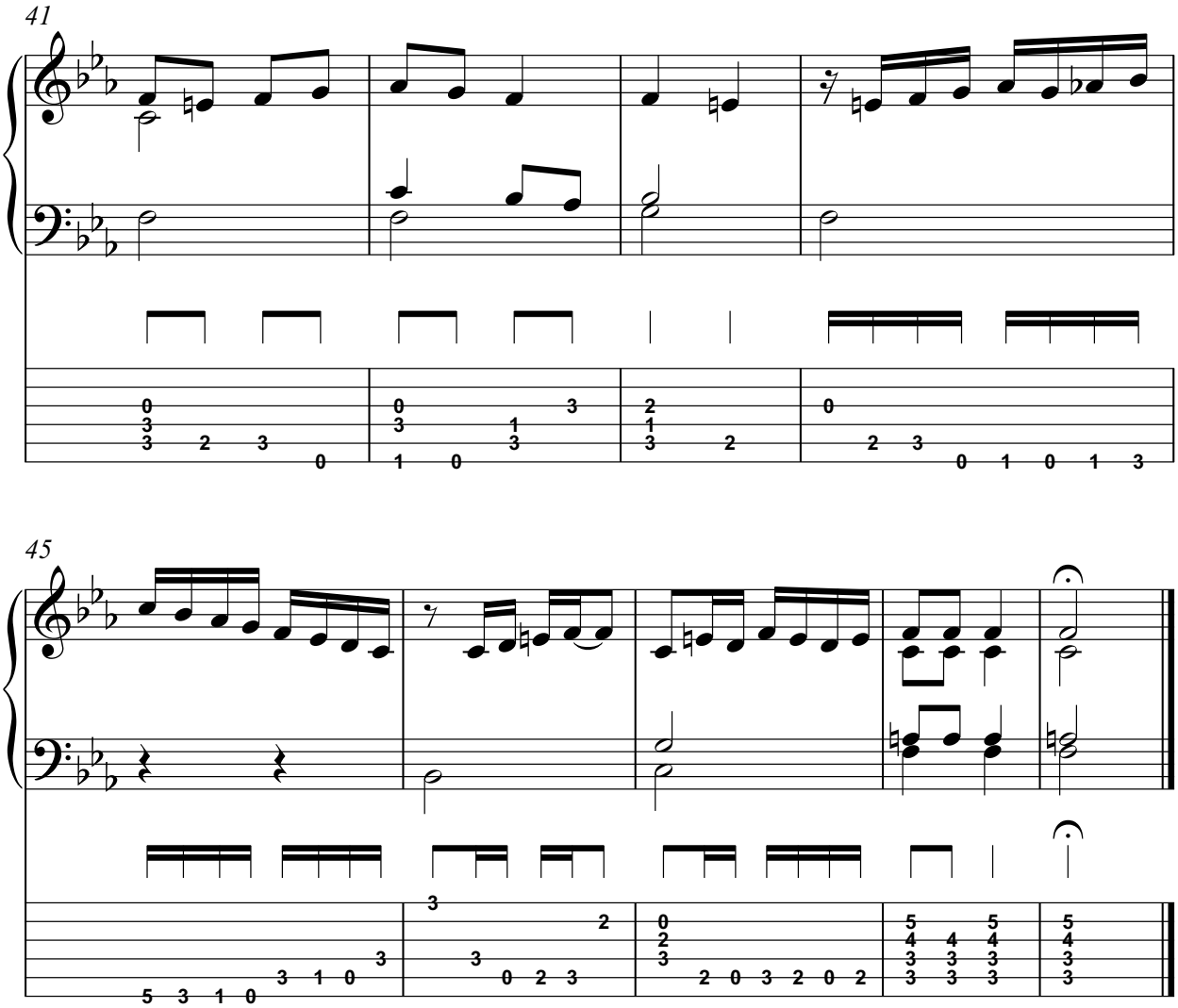
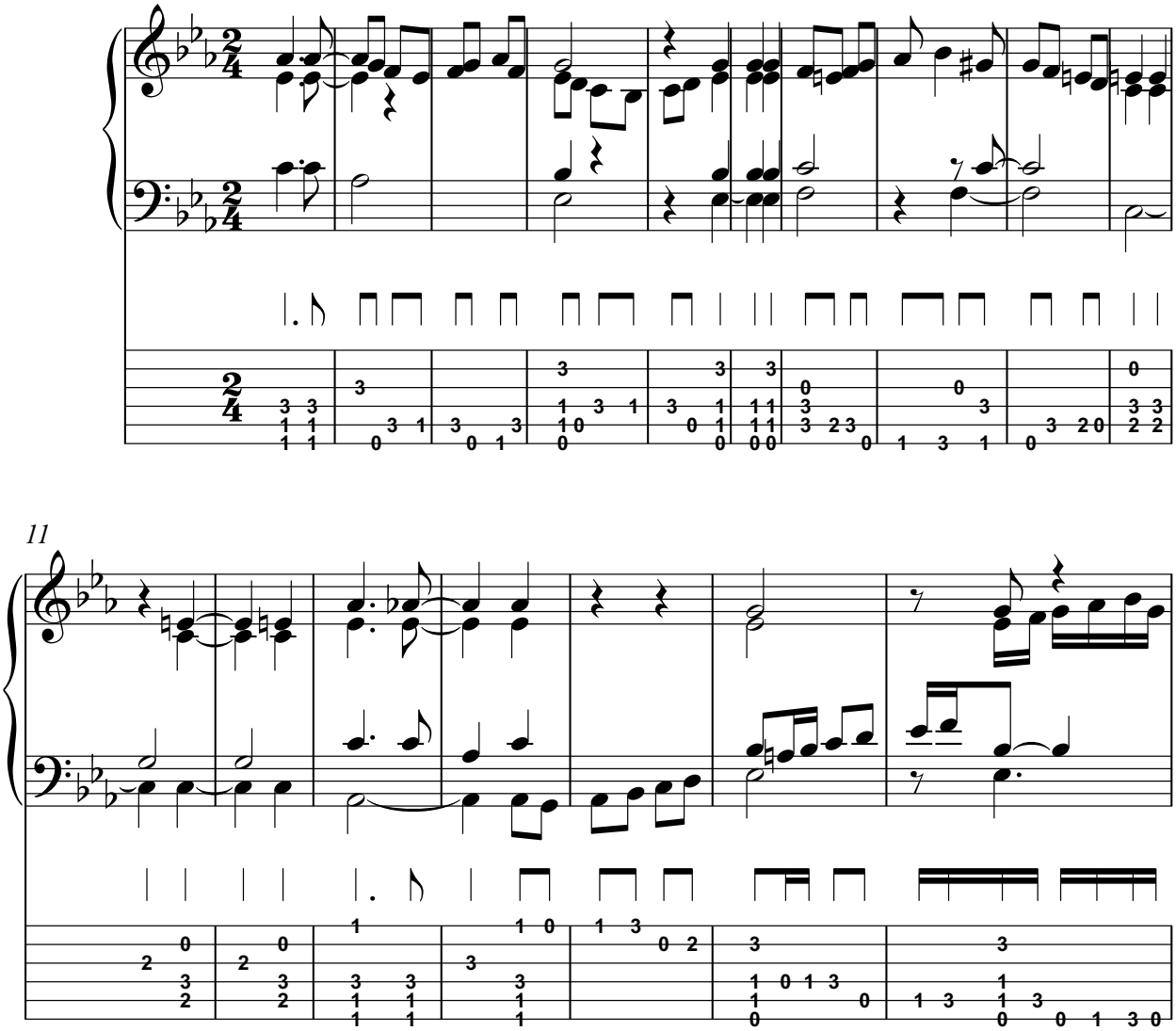



41
45

No. 57 Totene Mamia

25v



11

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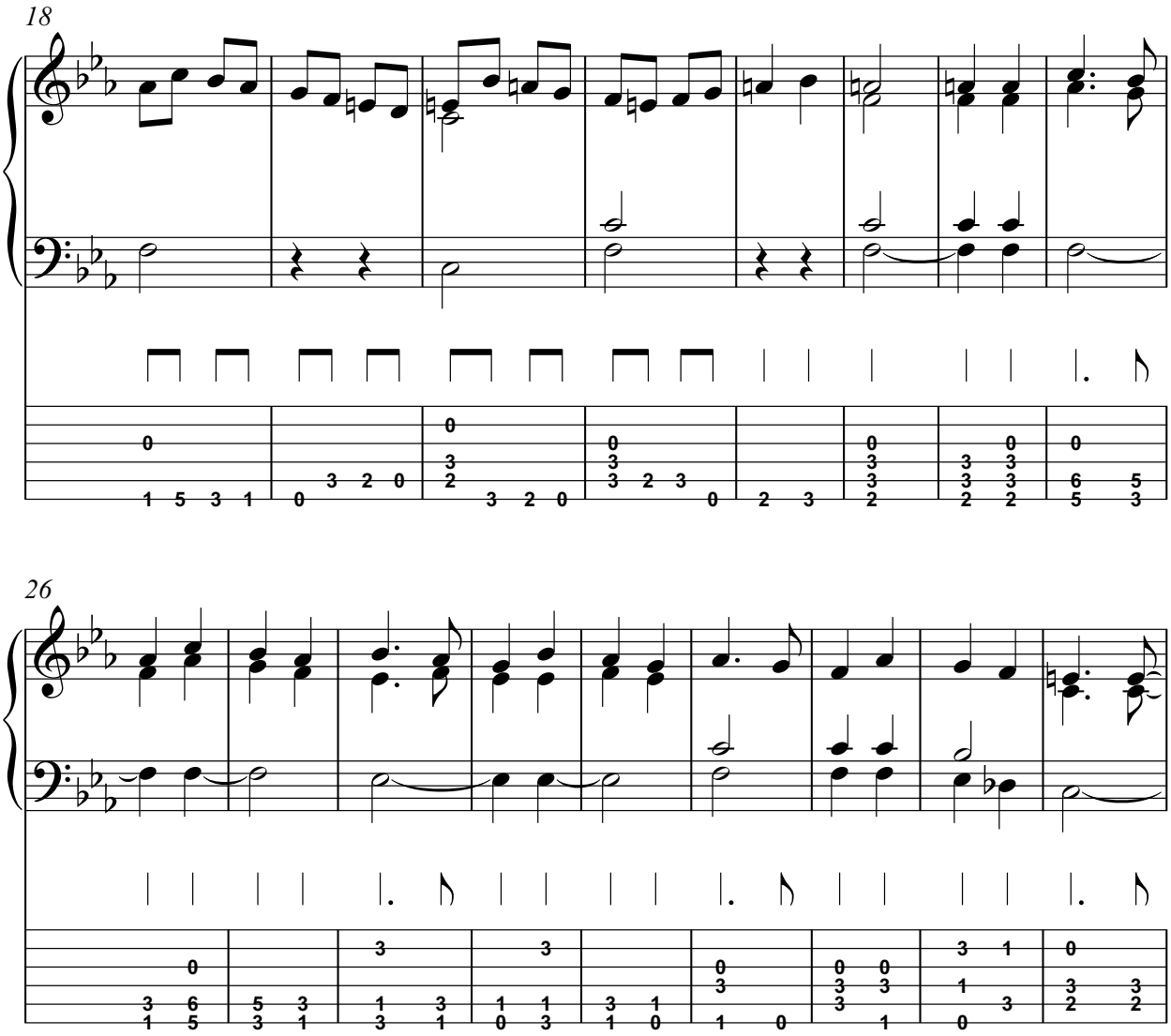

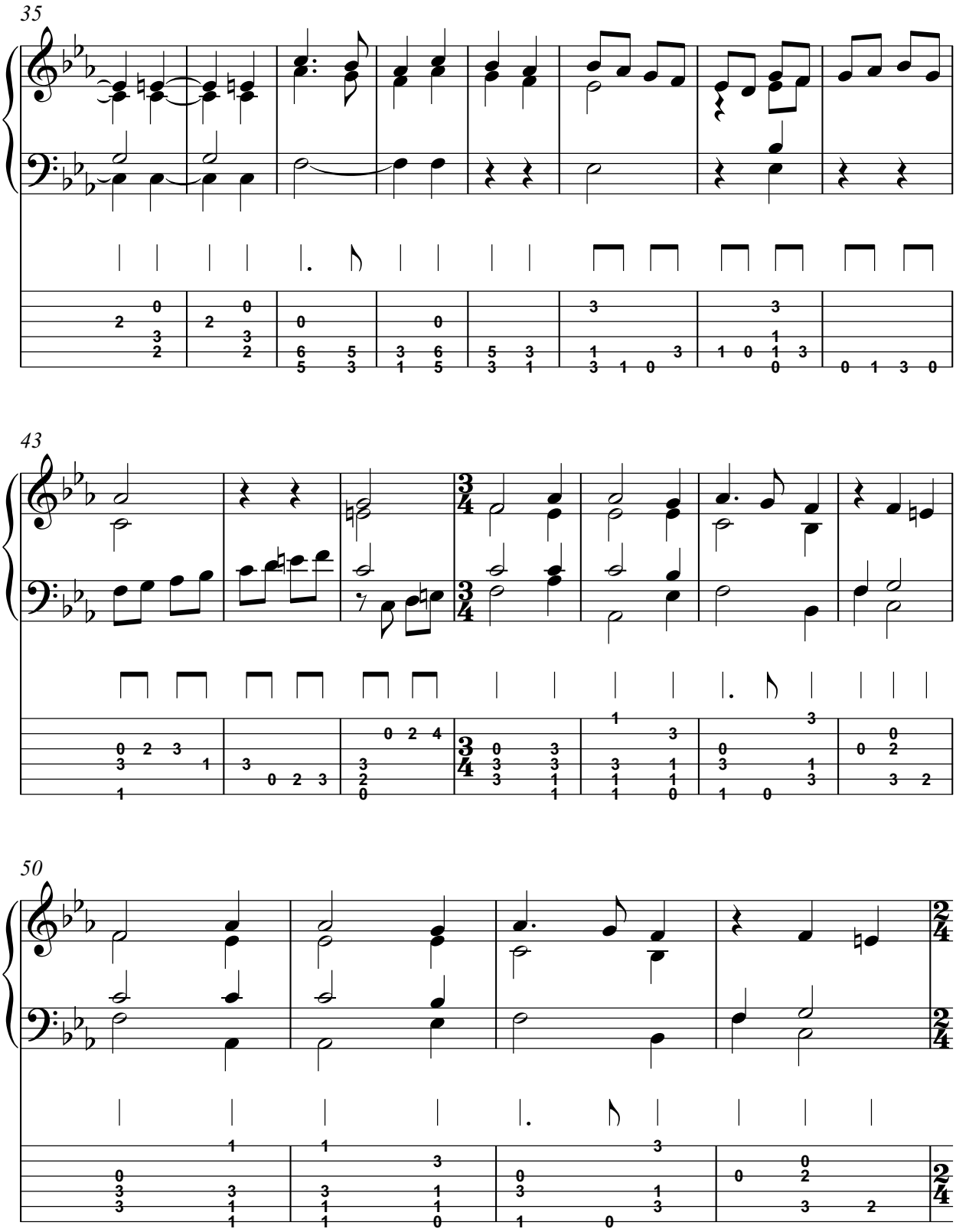
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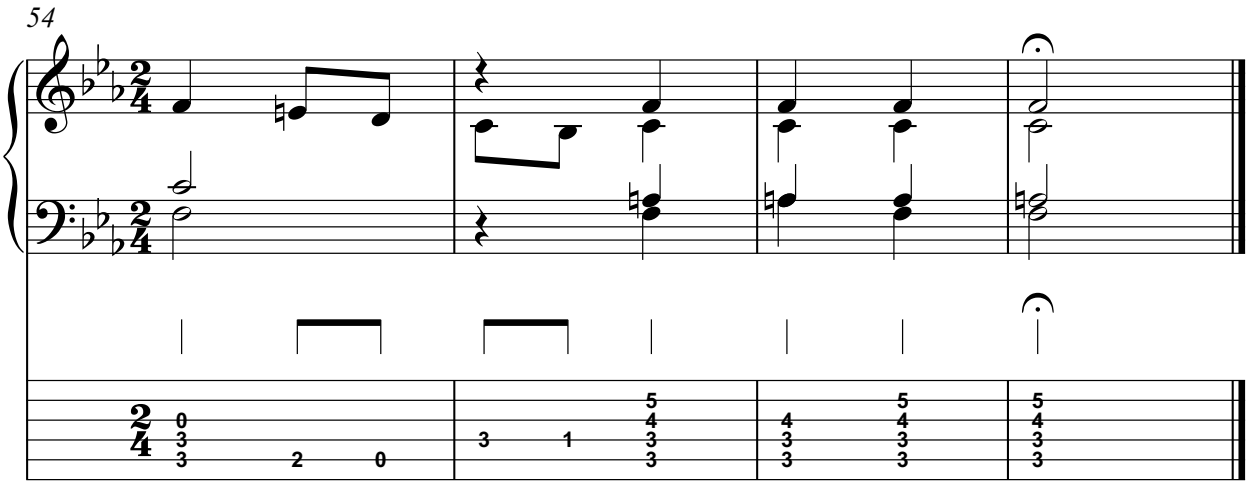

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